The QUARTERLY JOURNAL of SPEECH

VOLUME XXXI • APRIL, 1945 • NUMBER 2

SPEAKERS' CHALLENGE*

MALVINA LINDSAY
Washington, D.C.

NOW that the State Department is going to speak more freely and directly to the people, will it use a language they can understand? If it does not, if it speaks in abstract or rarefied terms, or in "gobbledygook" (bureaucratic jargon), or if it sends out representatives who mumble into their manuscripts, it may as well abandon hope that the people of the United States will determine this country's foreign policy. That policy will be determined by the obstructionists and the demagogues. For they, like Hitler, understand the power of the spoken word.

Many women's organizations—and these constitute a large and influential audience for speakers on public affairs—are becoming increasingly dissatisfied with the type of address they hear from Government officials. At least one large national body of women is having no such speakers this year at its board meetings, even though it has a vital concern in the pressing problems of government. But previous time-wasting experiences with Government experts, whose rhythmic monotones and technical lingo induced sleep rather than thought have made these busy and critical women wary.

Secretary of State Stettinius, however, seems to be taking steps toward a down-to-earth policy of information. He broke precedent again last week when he held a conference with 50 of the Nation's leading lecturers. Pointing out that peace must be organized with the "general approval of the people," he asked them to aid in stimulating public discussion of peace issues.

If the State Department can proceed further and prepare its representatives to interpret its aims orally to citizens, it will go a long way toward breaking down the popular suspicion and hostility with which it has been regarded. It may also stimulate other Government departments to similar action. Effective speaking will do more than deluges of pamphlets, releases and statements to bridge the gulf between Government and the people.

Not only Government departments but many worthy organizations are muffing their speaking opportunities at this critical time. Groups devoted to improving the Nation or the world are sending out too many speakers who pride themselves on the "intellectual approach," who still harbor the myth that prosiness is the bedfellow of profundity. Audiences eager to do something about peace or domestic problems find their enthusiasm chilled after being bombarded with such terms as "feasible mechanisms of peace," "competing and alternative formulas," "nascent atavism," "anticivilizationism."

---

* Reprinted from the *Washington Post*, January 3, 1945, by permission of the author and the publisher.

Worse, still, such speakers often read from manuscripts, do not make themselves heard, and have distracting platform mannerisms.

There are some, however, both in the Government and without, who are heightening public understanding of what is going on in the world. To mention but two who are meeting much approval from audiences, are Charles P. Taft of the State Department, and Eric Johnston, president of the United States Chamber of Commerce. Women's groups give Mr. Taft a bouquet because he takes his speechmaking before them seriously and does not, as do many public men, feel that all a woman's audience needs are some pleasantries and a rambling discussion. Mr. Johnston is using his wide information and expert platform technique to arouse people to think about the issues of the day.

The great need of training in public speaking to aid in "social construction" was emphasized by the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH at its annual meeting in Chicago. An even more effective argument for this is found in the following quotation:

"I know that one is able to win people far more by the spoken than by the written word. . . . For let it be said to all knights of the pen and to all political dandies especially of today: the greatest changes in this world have never been brought about by a goose quill. No, the pen has been reserved to motivate these changes theoretically. But the power which set sliding the greatest historical avalanche of political and religious nature was, from the beginning of time, the magic force of the spoken word alone."

The author of this is Adolf Hitler.

THE CHALLENGE OF THE CRISIS[*]

ANDREW THOMAS WEAVER
University of Wisconsin

THERE are many among us who seem persuaded that after the world conflict there will come hard days of reappraisal of all educational procedures and that, in some very special way, Speech will be singled out, haled before the assizes, and summarily ordered to say why sentence should not be passed upon it. Nevertheless, despite these apprehensions of my good friends, the portents of the times do not alarm me. I agree that we shall be called upon to render an accounting. The day of judgment, however, will be the common lot of all who toil in the vineyard of education. I see no reason for supposing that it is especially to be feared by good and faithful servants who happen to wear our professional insignia. This crisis is not unique; rather, it is one of those recurring times of testing in which everything and everyone are called upon to justify their existence.

The scripture says: "It was good for me that I was afflicted." Probably no one in his right mind deliberately elects to suffer affliction. Yet it comes to all. Certainly it should not be a new experience for us. We have passed through periods of trial before. How shall the gold be separated from the dross save by fire?

It was Thomas Paine who wrote:

> These are the times that try men's souls. The summer soldier and the sunshine patriot

---

[*] Address delivered at the Social Construction Conference of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, Chicago, December 29, 1944. Omitted from the address are some of the introductory remarks and two long illustrations.—Ed.

will in this crisis shrink from the service of his country; but he that stands it now deserves the love and thanks of man and woman.

We cannot escape the scales of revaluation even if we should wish to do so. We should not pray that we be not weighed but only that we be not found wanting.

What then, shall we as a profession do to be saved? I wish to suggest today three courses which I think we may follow with some assurance that we will be helped thereby to meet the challenge of the coming crisis.

First: *We must demonstrate to educators the nature and the extent of the contributions which we are making to the educational process.*

Second: *We must cherish a high faith in our own professional enterprise.*

Third: *We must labor unceasingly to merit academic recognition and respect.*

I

As for the first course, we should start from the basic assumption that all education is *one* and that departmentalization exists for reasons of efficiency and convenience only. Every subject-matter field must be integrated with the master purposes of education.

Not long ago a National Educational Policies Commission formulated four basic objectives of education: (1) Self-realization, (2) Economic Efficiency, (3) Satisfactory Social Relationships, (4) Good Citizenship. Although there is considerable overlapping among these purposes, they do indicate major points of emphasis and establish controlling criteria. As we take them up one by one, we shall attempt to show just why speech training is an indispensable means for achieving them.

What do we mean by *self-realization* as a goal of education? A man's first obligation is to make maximum use of his natural endowments. The most fundamental objective of education is to help students make the most and the best of themselves. How does speech training contribute to self-realization? Can any individual grow up emotionally and intellectually without learning to speak well? As we refine speech, we build personality, intellect, and emotional balance and control. If man is "the speaking animal," how shall he rise to his full stature without developing his most distinctive capacity? Therefore, we stand ready to demonstrate to all comers that speech training does advance the student along his way toward self-realization.

Now what of the goal of *economic efficiency?* The history of our educational system might be written in terms of the emerging idea that one of its chief concerns should be the teaching of vocational techniques. The older point of view was that we should merely draw out the inborn abilities of the individual and then leave him to use his sharpened wits in earning his living. Now we do our best to unfold and furbish those technical skills to be used in acquiring the economic goods without which life must be cramped and handicapped.

In one of our popular magazines recently I saw the picture of a salesman who had undergone surgical removal of his larynx. One day he had called to consult his physician about a chronic laryngitis. The doctor had urged an immediate operation—an operation which would deprive him of his larynx. It had to be that or a particularly horrible form of death. How would we feel in the face of a diagnosis like that? If we had the option, which would we choose to surrender first: our eyes, our ears, or our speech? And how would we earn our living if we should lose our speech? Well, this man now had recovered from the operation and was being taught esophageal speech. He was emerging triumphantly from the dreadful sense of isolation into which he had been plunged and soon he would be back on his job.

Every man is perforce a "business man." And every business man has need of speech. Good speech is vital in the workaday world; it is the lubricant which reduces friction in the economic machine.

The third objective of education is the development of *satisfactory social relationships*. Those who spend their lives in unhappy tensions with those about them never really live at all. Lotze spoke a deep truth when he observed that "to be is to stand in relation." Our social contacts are the matrix of all our finest experiences. Personality itself is the by-product of social living.

Now speech is the warp and woof of the social fabric; without it society could not exist. Everything which we can do to improve speech should result in more adequate social adjustments.

There is, finally, the high function of preparing boys and girls for *citizenship in a democracy*. It is not enough that a man should bring his latent capacities to full flower, earn his bread and butter efficiently, and live happily with his fellows. He must carry the obligations of civic living. He is indispensable not only to the body social but to the body politic as well.

Not long ago a "liberal" group on our campus distributed a mimeographed statement of their creed concerning the rights of citizens. With amazement I read that the old formula of life, liberty, and the pursuit of happiness had been amended to include: "the right to peace," "the right to free speech," "the right to economic security," and "the right to health"—just to mention a few of the long list! Sometimes it seems to me that we have gone so berserk over our alleged rights that we have ignored our responsibilities. We must help to train a generation who will seek first their civic duties, in the faith that all their rights will then be added unto them.

How shall government derive its just powers from the consent of the governed if the people be inarticulate? Free speech produces the only climate in which free government can flourish. And speech is really free only in proportion to its own excellence.

It is not our proper function as teachers to increase the amount of speech; rather, it is to raise the quality. We are charged with a special responsibility to see that freedom of speech is used wisely. As we teach our students the techniques of public discussion, we should warn them that if they deposit nothing but ignorance and prejudice in the crucible of conference, they cannot hope to distill therefrom the precious precipitates of wisdom. We should show them that speech becomes an instrument of the common welfare only when it succeeds in fitting the fragmentary contributions of individuals into the larger mosaic of social and civic thought and action.

We cannot shift onto the shoulders of other teachers accountability for *what* our students say and concern ourselves exclusively with *how* they say it. The *how* must always be evaluated in the light of the *what*. Speech is an indissoluble composite of purposes, attitudes, feelings, ideas, language, voice and visible action, and we neglect any of these at our peril.

In these days some of us seem to have forgotten that it is more important to speak *true* than it is to speak skilfully. Civilization has been dragged down to hell by skilled speakers whose purposes are demoniac. We must look more to the motives and the characters of our students. We must seek to educate good citizens who can speak clearly and with power. No lesser aim will do if we are to make our maximum contribution to this good-citizenship objective.

II

When we have done what we can to line speech training up with the master aims of education, we are ready to proceed with the second step in meeting the challenge of the crisis: *We must have faith in ourselves and in our cause.* We should be slow to accept the low appraisal which some uninformed persons in other fields make of us. If we ourselves do not believe in our mission, how can we ask others to believe? And we *do* have grounds for faith.

Sometimes, those who have not borne the heat and burden of the day come into the field in the cool of the evening and express disappointment with the harvest. To those who have cultivated the soil, sown the seed, and reaped the grain, they complain, saying:

> Lo, we have less reward than do those that labor yonder on fairer acres. We are cast down. Shall we not withdraw ourselves and sit apart lest the Lord of the Harvest come and dispossess us utterly?

To such discouraged brethren I would say: In the life of an organization like ours, those who have the perspective of the years should be best able to estimate the progress which has been made and to prophesy the future. A generation has come and gone since our professional sires seceded from the *English Council* and established the *National Association of Academic Teachers of Public Speaking.* Six of the seventeen founding fathers since have passed from our sight and the snows lie heavy on the heads of most of those yet among us. As we contemplate what we *were* and what we *have become,* we see that much of their great dream already has been realized.

Those of us who remember conditions in 1915 know that it took courage and vision to organize this Association. "We were not many, we who stood before the iron sleet that day." Shall we falter now when less than a dozen and a half have been multiplied miraculously into five thousand? Before the date of our birth only five Master's degrees had been granted in speech. A year ago 4,215 Master's degrees had been recorded, 80 per cent of them conferred within the past decade. In 1915, the first Doctor's degree in speech was six years in the future. Today, well over 300 have been awarded, 85 per cent of them in the last ten years. Then, there were two institutions granting the Master's degree in speech and none, the Doctor's degree. Now, there are 43 institutions offering the Master's and 13 the Doctor's degree in our field.

Four years ago, speaking at the Washington Convention, Professor O'Neill said:

> The question of whether we have reached professional maturity cannot be answered by certifying that we are twenty-five years old nor that we have so many thousand members in the Association. It can only be answered in terms of our development for our appropriate function, our ability to discharge our professional obligations. . . . Do we function not simply as a large organism, but as a powerful, properly motivated, properly directed organism?
>
> We have changed from a group of disorganized outposts on an educational frontier to an integrated and cohesive professional group with programs, standards, and facilities comparable to those of the other great fields in education.

On the basis of such facts I feel justified in refusing to be thrown into a panic by pessimistic predictions about our future. If there be those who still would come seeking the young child's life, they are likely to find that he has grown into a strong young man able to defend himself.

III

But after we have demonstrated our worth in education, and after we have developed a serene confidence in the strength of our present position, we must go yet a third step forward. *We must be ever conscious of the weaknesses which do so easily beset us and we must labor without ceasing to remove them.*

If the house which we have built

should collapse, the causes will be within the structure itself—not in the winds which play about it. If we fail, the fault will be not in our stars but in ourselves. Our future can never be taken from us by outside forces. Right still makes might —even in the educational world!

In the days of our infancy as an Association, Professor Winans spoke a warning word on which we might meditate with profit occasionally in the night watches. He said: "We complain of prejudice and unjust discrimination, and we have grounds; but we had best face the truth. In the long run men pass for what they are."

We well may recall the plight of the prisoner in the courtroom. As the prosecuting attorney released a particularly poisonous blast of eloquence, counsel for the defense leaned over to his nervous client and whispered, "Don't worry. I'll see that you get justice." The accused retorted, "That's just what I am beginning to be afraid of." Distressing as it may be to admit the fact, I am convinced that sometimes when we hear wails arising from certain sectors of our line, some brother is getting justice and not enjoying it!

It seems to me that as a profession there are two major mistakes which we are prone to make. First, we dissipate our strength in divisive organizations. And second, we yield too readily to the alluring notion that our security can be achieved by some form of academic Political Action Committee.

Speaking at Cleveland in 1938, I counseled against the growing menace of sects and schisms among us. I drew attention to the fact that when our Association was founded, we perceived the necessity for submerging our differences and exalting our agreements. I concluded by saying:

> If, and when, workers in the different branches of our subject, having perfected their own organizations, decide that their interests may be served best by separate meetings and that what goes on at the general sessions of the National Association Convention is of little or no concern to them, the process of disintegration will have begun.

I now believe that it *has* begun and that, unless we meet the threat with a constructive and statesmanlike appreciation of its seriousness, our whole enterprise may suffer a major disaster. I still believe that the prime function of this Association is to unite us all into one army and to provide us with a single high command.

IV

I do not hold with those who seem to believe that the security of an educational program can be guaranteed by the War Department, the Navy Department, or the U. S. Veterans' Administration. Our security must come—if it comes at all—out of relationships of mutual respect between our departments and other departments within our respective colleges and universities, and between our several institutions and the local governmental agencies concerned with educational problems. A good neighbor policy in those areas will pay large dividends in the days that lie just ahead.

As people we have been passing through—and I devoutly hope that *through* is correct—an era in which everybody has been looking to the Great White Father for the solution of all his problems. When the tensions of war are relaxed, a swing away from that point of view would seem inevitable. Local governments are sure to reassert themselves.

I have talked with a number of men who should know what is likely to happen in the administration of educational programs for veterans. It seems to be their considered opinion that there will be no attempt by authorities in the nation's capital to dictate the details of educational policy. The President of a great university not far from here, writing in December in a well-known weekly under the title, *The Threat to Education,* deplores the failure of the "G. I. Bill of Rights" to provide for any supervision of postwar education for service men. He says:

> The only area in which the government shows no interest in protecting its investment is education. It asks no questions about the ability and experience of the veteran. It asks no questions about the reasonableness of the tuition nor about the likelihood that the education it is financing can be turned to successful account.

As a matter of fact, most of the difficulties which plagued us in dealing with the Army Specialized Training Program originated less in the ignorance and hostility of military administrators than in the coolness and prejudice of our own academic colleagues. Two or three of the foremost universities of the land never have had departments of speech, and unfortunately for us, the administration of some of the army programs was entrusted to professors from those institutions. If, in the prewar years we had won our way into those citadels of academic prestige which managed to resist all our efforts at peaceful penetration, the whole story of these "communications courses" might have been vastly more satisfactory to us. Where speech did get into the programs on favorable terms, it did so because teachers of the subject had succeeded long before in creating a climate of respect and confidence.

Instead of worrying about whether or not we are going to get our fair share of the teaching in the postwar period, we would do better to expend our time and energy in preparations for rendering real service to the young men and women who will return to the campus when this war is over.

I need hardly say that I do not mean to oppose any proper effort to make our professional voice heard wherever and whenever educational policies are being formulated. My point simply is that, in the last analysis, we hold in our own hands the keys to our future. Each of us working humbly in his own little sphere wins or loses the battle for our common cause. There is no substitute for the honest and intelligent devotion of individuals to their duty. We owe a solemn obligation to each other to hold the line where we are and to move forward where we can. When one of us is slipshod in his work or unwilling to play his full part in the larger life of his community, he injures all of his colleagues everywhere. A break-through at any point may imperil our whole line and force us to surrender ground which has been taken at high cost. When one of us on some lonely outpost stands firm against misunderstanding and prejudice and, at the end of a hard-fought day, drives forward a little, he makes the position of all of us stronger and safer.

In the words of Stephen Vincent Benét,

> We can call upon the great men, the great words of our own past—and that we should do—for in looking back at our past we can see at what a price, by what endurance and fortitude, the freedom we have inherited was bought. But that is only part of the task. We need new words also—and great ones—to match the present, to build for the future that must be.

If we can continue to subordinate our petty differences to our common welfare, if we can abandon all hope of getting back as speedily as possible to the worn old patterns and the easy old ways, if we can allow the coming crisis to stimulate us into pioneering thought and action, if we can minister to the needs of humanity, we shall achieve that true greatness which is promised to those who become the servants of all. And if we do these things, no matter how searching and prolonged the sifting and winnowing of the war years may be, we shall move irresistibly onward and upward to our high destiny.

Sursum corda!

WHAT CAN WE LEARN FROM MILITARY SPEECH COURSES?

GEORGE V. BOHMAN AND JOHN V. NEALE
Dartmouth College

AT THE outset of the college military training program it might have seemed rash to suggest that teachers of speech would develop methods and techniques that would be particularly useful in postwar speech courses. Yet, after teaching hundreds of V-12 and Army Aircrew trainees at Dartmouth and Missouri and after considerable discussion of our experience with our colleagues, we believe it is time to evaluate what we have been doing for its influence upon elementary college speech courses.

The military courses presented varied and seemingly novel factors and conditions for teaching speech. Both in the classroom and in study, time was severely limited. The aims stated by the Army and Navy for speech training were extensive. In many respects the students were less mature and were drawn from more varied cultural backgrounds, and either came from weaker secondary schools or had poorer secondary school records than the average man who entered eastern liberal arts colleges in peacetime. Some factors favored effective teaching. Life in the Army and Navy created considerable homogeneity in general interests, purposiveness, and technical knowledge. The possession of adequate fundamental speech habits and some ability in expository speaking seemed so valuable for potential officer candidates and even for noncommissioned specialists that the average trainee was relatively easily motivated.

If we may judge from recent articles in the Quarterly Journal of Speech, we at Dartmouth were more fortunate than were the speech staffs at many institutions in being able to work under optimum conditions.[1] The E-courses director, Professor A. A. Raven and his English staff approached the planning of the courses on a basis of mutual cooperation with the speech staff. One third of each course, or about thirty class hours altogether, was allotted to speech training. Separate class hours and separate speech instructors were arranged. The speech staff was given essential autonomy in the choice of instructors and in planning the details of speech training. Section size was held to 15 or 16 trainees in E-1, and 17 or 18 in E-2. The staff of the V-12 Naval Training Unit, commanded by Captain Damon E. Cummings, gave us enthusiastic cooperation. The Captain frequently helped us set up projects with a "salty" atmosphere and enabled us to visualize more clearly the speech needs of a naval officer. In turn, the First Naval District Training Officer commended our work, recommended some projects to other units, and finally sent copies of our complete syllabus to all units in the district.

---

[1] Recent articles upon military speech courses include: "Speaking Instructions in College Military Units," Quarterly Journal of Speech, XXIX (December, 1943), 399-423; S. E. Nelson, *et al.*, "An Experimental Military Speech Correction Program," Quarterly Journal of Speech, XXX (February, 1944), 8-16; E. W. Wiley, "On ASTP, English III," Quarterly Journal of Speech, XXX, (February, 1944), 16-18; A. J. Tresidder, "Speech in the Military Program," Quarterly Journal of Speech, XXX (December, 1944), 387-394; G. V. Bohman, "Relationships Between Speech and English for Freshmen," *College English,* V (April, 1944), 389-393. The authors are indebted to these articles for much data about teaching military courses at colleges other than Dartmouth and Missouri.

Given these factors, what did we do to teach speech to the trainees? Even under such favorable conditions we could not teach equally well all that we had taught civilians. The fundamental and particular abilities in speech named in the statement of the V-12 courses E-1 and E-2, for example, were those upon which about ninety class hours had been spent in Dartmouth's two elementary public speaking courses. Yet we did feel challenged to make the most effective use of the time at our disposal. We tried, moreover, to apportion our time and effort directly on the basis of the Navy's statement of aims for the course. Evidently some colleges did not do that. In the constant procession of sections and terms, our trials of different projects, methods, and techniques led us to use only those which accomplished as much in less time with greater motivation.

Probably all or almost all that we did in these courses has been used earlier to teach speech at other colleges or at the secondary school level in the project type of course, but it took the pressure of such brief and extensive military courses to force our staff to attempt such projects. Is it too much to assume that other staffs reacted somewhat similarly?

As we view our own experience, we are certain that the military courses have been stimulating and, as a whole, we have been reasonably well satisfied with what appeared to be happening to the students under our instruction. But, in order to see more accurately what has occurred, at least insofar as student grades are indicative, we have made a study of trends in instructors' grades in the first and last speeches of E-1 and E-2.

During the July and November, 1943, and the March, 1944, terms, 1,125 trainees were enrolled in E-1 and E-2. They attended 28-30 class hours of instruction during which they performed about 17 projects in vocal drill, public speaking, and discussion. They read Monroe, *Principles of Speech, Military Edition,* and supplementary mimeographed materials. The instructional staff was composed, in varying proportions, of members of the Department of Public Speaking and men who were selected from other departments and were given considerable assistance and supervision in planning their classroom work. Written criticism blanks were used and speeches were graded A,B,C,D,E, with plus and minus variations. The first speech grade in E-1 was not revealed to the students.

The mean grade on the first speech in E-1, as computed for 1,125 trainees, was 1.85 grade points.[2] The mean grade on the final speech in E-1, a four-minute exposition utilizing exhibits of models, charts, etc., was 2.26 grade points, or a mean difference of +.41. The mean grade on the first speech in E-2, a four-minute exposition requiring a demonstration as a visual aid, given after a month's interval between classes, was 2.09 grade points, a mean difference of −.17 as compared with the final E-1 speech, but a mean difference of +.24 as compared with the initial speech in E-1. The mean grade of the final five- to eight-minute speech in E-2, which might be either expository or persuasive, was .48 grade point higher than the initial speech in E-1, .24 grade point higher than the initial speech in E-2, but only .07 grade point higher than the final speech in E-1.[3]

Further, we have computed changes in grades of individual trainees on the basis of the initial speech in E-1, the better of two four-minute expository speeches at the end of E-1 that required specific types of visual aids, the initial speech, and the final speech in E-2. In comparing grades, we sorted individuals into three groups: (1) the "improved," whose later speech grade was more than one-third grade point higher than the grade with which it was compared; (2) the "unchanged," whose later speech grade ranged from one-third grade point lower to one-third grade point higher; and (3) the "poorer," whose later speech grade was more than one-third grade point lower. It is the opinion of the staff that men in the first group gave evidence of greater ability in the simple aspects of speechmaking and, in addition, had learned something about the specific type of speaking required in the later speech. In group two, it is thought that the men gave evidence of equal or higher ability in the items upon which the first grade was based and in addition had learned something about the specific type of speaking required by the later project. Group three presents mixed characteristics, but it ought to be noted that a frequent cause for the lower grade was failure to perform the specific requirements of the later project.

---

[2] Grade points have been computed on the basis of A equals 4 points, B equals 3, C equals 2, D equals 1, E equals 0.

[3] The mean grades of men who completed E-1 but failed to complete E-2 showed improvement between the first and last speeches of E-1 almost equal to that of men completing E-2.

In the final speech of E-2, in comparison with the initial speech grade in E-1, about 50 per cent of the men were improved, 34 per cent were unchanged, and 16 per cent were poorer.

When the better of two final speeches in E-1 is compared with the initial speech, about 65 per cent appeared improved, 28 per cent unchanged, and 6 per cent poorer. These include men who did not later complete E-2.

When these grade trends of individuals are broken into the principal grade categories (A,B,C,D,E) for the initial speech there are great differences in the percentages improved and unchanged. All men whose initial grade in E-1 was "E" and who remained in the courses improved. Very high proportions, 90 per cent at the end of E-1 and 80 per cent at the end of E-2, of those with an initial grade of "D" improved. At the "C" level of initial grade, 58 per cent in E-1 and 44 per cent in E-2 improved, whereas 39 per cent in E-1 and 34 per cent in E-2 were unchanged. In the initial "B" group, however, only 32 per cent in E-1 and 18 per cent at the end of E-2 were improved, whereas 49 per cent and 46 per cent respectively were unchanged, and 18 per cent and 36 per cent respectively were poorer. Practically no "A" grades were given on initial speeches.

On the whole, as interpreted by the staff, it appears from both the mean grades and the individual changes that all but small percentages of the men increased their speech ability enough either to maintain approximately the same grade or to increase their grade. In mean grades and in individual grade trends, the improvement seems to have been more marked at the end of E-1, the first fifteen class hours, than at the end of E-2, or about thirty class hours. It should be noted that E-2 was a somewhat different type of course from E-1, in which the progressive cumulation of aims from project to project was clearer. In E-2, "instructional" speaking was concluded in three further projects, followed by projects in formal argument and persuasion and a final speech in which a choice of type was permitted. Two projects in discussion of problems in instruction and persuasion were largely graded on the basis of written recommendations rather than class participation. Projects were fewer and speeches somewhat longer so that men complained of being unable to speak every week. Would the "plateau" tendency have been evident if E-2 had been devoted to further work on fundamentals and instructional speaking instead of emphasizing varied types of speaking?

Even though certain results of teaching are apparent in the speech grades of trainees and in the judgments of staff members, what can we say that we have learned from our experience in the military courses? Our courses contained the "tried and true" principles of effective speech, and even the pedagogical methods were not new and startling. To what profit an inquiry by us or by other teachers of speech? Only this: The conditions under which these elementary speech courses were taught necessitated shifts in emphasis with respect to certain speech abilities and required experimentation with so many different teaching methods in such a short time. In order to illustrate, we have selected two problems of shifts in emphasis on speech abilities and five pedagogical techniques which seemed to us to provoke questions requiring further study and experimentation by those who will teach postwar civilian courses.

Emphasis in Courses

Emphasis on exposition and visual aids. Both the Army and the Navy foresaw the need for more effective instructional speaking and more concise oral reporting by commissioned and noncommissioned officers. Ability in simple, clear, and direct explanation was the first and almost the only aim. As a result, most speeches in military courses were expository. Moreover, existing military instructional techniques utilized visual aids so extensively that prospective officers needed to learn to reinforce clarity in direct explanation with skill in the use of visual aids.[4]

The attainment of these objectives meant that only incidental emphasis could be placed upon such expository techniques as analogy, upon special interest devices, or upon skill in devising vivid illustrations. In addition to the statement of subject and specific purpose, the student outline for each speech bore the following labels in the margins opposite the appropriate material: Attention, Need to Know, Preliminary Summary, Detailed Information, Final Specific Summary.[5] Although the pattern required some repetition of the material the student was attempting to teach, the instructors encouraged further employment of repetition.[6]

We required the use of a specific type of visual aid in most of the instructional speaking projects. Granted that our search for information was not exhaustive, we found that few textbooks gave direct instructions for the proper use of visual aids. Consequently, the supplementary mimeographed material which we gave our students was drawn largely from Winans, *Speech-Making,* the Army's *Basic Field Manual,*[7] and from our own experience. Separate rounds of speeches provided experience with each of the following types of visual aids: (1) the blackboard diagram; (2) samples or models of the object to be explained; (3) the exhibition of charts, graphs, or pictures; and (4) a demonstration by the speaker of a method or process, frequently coupled with trial performance by some or all members of the class. Consideration of projected pictures such as movies and slides was limited to the visual aids phase of two discussions of longer speeches that occur in military instruction and persuasion.

That our insistence upon the use of visual aids bore some fruit apart from the satisfaction expressed by the commanding officer is indicated by the fact that, in the short argumentative speeches defending the choice of one method of instruction over others, the speakers rarely failed to insist that one or more specific visual aids should be used in the method defended.

---

[4] *E.g.,* "Experience has demonstrated that proper use of visual aids better illustrates and simplifies textbook and other conventional forms of instruction, and materially shortens the time required for the absorption of new information." War Department, *Basic Field Manual,* FM 21-7 (January 1, 1943), p. 2.

[5] We utilized as main divisions of the outline three of the subdivisions of Monroe's "Information Itself" step. Moreover, we insisted that both the Preliminary and Final Summary contain repetitions of the specific items the speaker sought to teach.

[6] A summary of A. T. Jersild, "Modes of Emphasis in Public Speaking," *Journal of Applied Psychology,* XII (December, 1928), 611-620 was given to stress the importance of repetition as a method of increasing recall.

[7] FM 21-5, Section VI, "Instruction"; and FM 21-7, Section I, "Training Films and Film Strips."

In varying amounts, elementary civilian courses have required expository speaking, sometimes before but often following argument and persuasion. Even in teacher training colleges, however, exposition has failed to receive specific, careful teaching. There has been a tendency to look upon all informative speaking as dull. Our English colleagues have felt the same way about expository writing.

Yet, when teachers in other fields are asked what speaking abilities they want in all college students, their answer, after the fundamental ability to adjust satisfactorily to facing an audience, is that they want students to be able to present clear, concise reports and to analyze clearly, precisely, and directly in class recitations and oral discussions. When required speech courses are considered, ability in expository speaking is a far more significant factor than ability in argument and persuasion. In business and the professions outside teaching, ability in oral analysis and reporting is probably more immediately and directly, though not exclusively valuable, than ability in other forms of speaking.

Should expository speaking be more carefully taught early in elementary public speaking courses? Should it receive more time than it did in prewar courses? Are we devoting enough attention to teaching civilian students how to use visual aids? Are we keeping abreast of the developments in visual techniques made by the military and by industry? Finally, if exposition ought to receive more emphasis early in the elementary course, should the primary objective be the development of clarity in simple, direct explanation supported by visual aids, leaving other expository techniques and factors of interest until later?

Listening. "Listening ability" seemed to many teachers a novel phrase in the stated aims of a speech course. Oral discussion of ideas in speeches heard in class, however, as well as oral criticisms and discussion of the techniques utilized have been common practice. Sometimes recall tests and change-of-opinion ballots have been used. Usually the point of view prompting such devices has been to improve the speakers. Listening for purposes of comprehending and acting upon orders or directions and listening for purposes of learning subject matter have not been abilities for which much direct teaching has been done by speech instructors.

We found it possible to provide training in listening as a secondary objective in some projects. While one group of men was using the inter-communicators and microphones, the rest of the class was listening and writing down the words spoken. The scores of listeners were tabulated and habitually low scorers were warned. Likewise, after recall quizzes on expository speeches, questions were raised regarding techniques of listening used.

Should more didactic teaching of listening be done? Are methods of taking notes or outlines of lectures, for example, abilities for the teaching of which we are responsible? Ought listening under varied circumstances be more specifically tested in speech courses?[8]

In general, does training in expository speaking and listening deserve a higher proportion of time in elementary college speech courses?

TEACHING METHODS

Other topics which suggest questions for further study have to do with techniques and methods of teaching effectively whatever is included in elementary courses. We have selected five such topics for consideration here.

---

[8] The recent, brief textbook, Emsley, Jones, and Timmons, *Speaking and Listening* (1943), devotes one-third of its pages to "listening."

Brief, numerous speeches upon definitely outlined projects. Ten of our 17 projects were required in the first term. Hence, in E-1 all but the last two talks were two minutes or less in length. Except the final speech, all talks in E-2 were four minutes or less. Each student received a copy of a specific written criticism and grade after each brief talk. Common difficulties were discussed orally before the whole section.

The staff agreed wholeheartedly that these very brief talks, which permitted each student in E-1 one class appearance in a talk or vocal drill project at each of seven consecutive class hours, quickly removed the most commonly annoying habits of delivery. Trainees with speech defects or complex problems in delivery received extra time with the clinicians. Further to motivate the men, such habits as slumped posture, inactivity, very slovenly articulation, indirect eye-contact, and inaudibility were usually "blacklisted," automatically preventing a speech grade above a "D." Despite the slight amount of textual reading and class discussion of attitudes toward speaking, frequent specific criticism which was made possible by the students' weekly talks seemed extremely effective in improving fundamental characteristics of delivery.[9]

Granted that more time is needed for class discussion of the speaker-audience relationship and orientation to speaking, will such brief talks, if frequent enough and if specifically criticized, teach the student more effectively than less frequent, longer speeches in an equal number of class hours?

Partly to assist the members of our teaching staff drawn from other departments, the aims to be emphasized and the specific requirements to be met by the student were outlined for each project. Often the mimeographed instructions handed him contained, in addition, a sample list of subjects and an outlined form suggesting a method of organizing the material so as to fulfill the assignment. No matter how clever the speech, failing grades were generously distributed to those who did not meet the requirements.

For each of the techniques or skills attempted to be taught, we followed a step-by-step process. We did not say to the student, "Make an expository speech using a visual aid." For example, we said, "Prepare a three-minute instructional speech in which you attempt to teach a stated percentage of this class a specified unit of subject matter (*e.g.* the names and colors of four types of projectiles). Use naval subjects of limited scope, selecting only that portion of the general topic which you think you can teach in three minutes. For a visual aid you will use a blackboard diagram with colored chalk. The major portion of your grade depends upon effective use of the visual aid."

Wherever possible, the instructor expected that the technique or skill emphasized in the previous project would again be utilized in the succeeding one. For example, one project stressed distinctness in articulation (inter-communicators and microphones), the next demanded volume and projection with distinctness (reading outdoors or in a large auditorium). Eye-contact, poise, alertness, and activity received early attention and became fundamental requirements for every speech.

Except for the unusual subjects discovered by the best students, there was considerable monotony within class hours on each project. But the step-by-step method did seem to motivate the speaker because his new assignment did not call for "just another expository speech." Precise criticism came easily and there was more opportunity within the class hour for succeeding speakers to profit from the errors of others.

---

[9] Data from the Monroe and Toussaint studies of good and annoying characteristics of speakers supplemented the Monroe text.

Are definitely outlined projects with specific requirements to be met and limited aims to be emphasized preferable to more general speech assignments? Could this method be used effectively with longer, fewer speeches?

Sources of speech subjects. In military courses, subjects for speeches have been almost exclusively limited either to military, technical materials or to the subject matter of courses taken concurrently. Of course, this is a method of integrating the curriculum long advocated by professional educators.

Especially in view of the trainee's limited background, time, and facilities for research upon new topics and his prospective military duties, it was advantageous to require the choice of subjects already partially understood or readily discovered in such a volume as the *Bluejackets Manual* or subjects specifically taken from a course such as Physics or Graphics. Most of the subject matter was useful in itself. In most cases, whether or not the instructor had become familiar with the subject matter, he could emphasize the narrowing of the subject, specific purposiveness, the pattern of organization, clarity, and the use of specific techniques to improve recall or persuasion. As Captain Cummings pointed out after visiting classes, even if the speaker occasionally erred in the facts presented, the primary aim of learning how to plan a speech upon a technical subject to instruct or persuade military audiences was likely to be achieved.

Especially at the freshman level, ought we object to such simple, common subjects drawn from concurrent courses and personal interests, such as recreational activities, for example? Are the fundamental abilities in speaking less effectively learned because the subject matter of speeches is less complex, the *topoi* used less indicative of profound mastery of the sciences or philosophy? Despite the sneers at "tool" teaching, is it better to teach speech abilities which are needed by a college student as early as he needs them or ought we wait till he is more mature and can make us more complex or interesting speeches?

Motivating adequate vocal habits. Once the decision was reached that we must attempt to realize all of the Navy's objectives, it was clear that there would not be enough class hours to fix desirable habits of articulation and vocalization. A large percentage of trainees should have received special assistance in the clinic but the limited staff prevented individual work with more than 5 to 7 per cent. Although our instructors demonstrated some of the fundamentals of posture, breathing, and articulation and used some exercises, the primary objective of four class periods devoted to such problems was to make the student want to improve his habits of speech.

Some methods of motivation were especially effective. For instance, students read orders and messages over inter-communicators and public address systems in competition with distracting noises of battle or ships under way. In rotation, groups of three or four men read realistic scripts covering intra-ship, landing party, and ship-to-plane communications. The realism increased interest. Not only did the listeners freely criticize the voice that was indistinct and weak, but the "voice" was chagrined when he returned to the classroom to find that his mates could not log his words accurately. At a later class each student read orders outdoors in the Bema or in a large auditorium. The listeners, seated at a distance, were called upon at random to repeat the gist of the orders or were asked to log or answer quizzes upon the orders. The circumstances stimulated projection and greater volume as well as careful listening. For many, commanding a platoon as a supervised exercise in giving commands provided simultaneously a new experience in leadership. If a man lost control of a platoon for lack of distinctness, timing, or volume in giving commands, the value of an adequate voice seemed greater and further efforts to improve vocal habits often resulted.

Despite the absence of later projects for checking vocal habits, except through two recorded speeches, it was our opinion that written comments upon articulation or intensity, for example, were more impressive when made to students who had become aware of their vocal problems through personal experiences in the earlier projects.

Granted that direct teaching and drill upon vocal habits at intervals during elementary courses is desirable, can we devise more projects in addition to recordings to motivate adequate vocal habits in civilian students?

Bridging the gap between the class and real audiences. Two projects were devised to meet the "discussion" objective of the course. First, near the end of the rounds of expository speeches in E-2, the students were given a hypothetical yet realistic situation in which an officer has been assigned to teach ship recognition to fifty seamen newly assigned to a ship from "boot camp." Class discussion of what the officer should do in the first forty-minute talk of the series was directed not so much toward the subject matter as toward (1) the specific teaching purpose of the talk, including audience analysis and narrowing the subject; (2) motivation of the audience before, during, and after the first talk; (3) the visual aids to be employed; and (4) the organization of the material, including selection of teaching techniques, interest devices, and ways of testing recall.

Later, the same type of procedure was used in a problem in persuasion, in which the officer's purpose was to obtain more complete compliance with prophylaxis regulations.

In both problems, approximately four students were assigned to each phase and required to turn in written reports of their recommendations. In class, they presented the recommendations for discussion so far as the time permitted. Often all phases were not considered in class, but it was possible for the instructor-leader to introduce or reinforce certain textbook presentations of techniques much more subtly and with greater, better motivated student participation than would have been possible with the lecture or customary classroom lecture-discussion. The students liked the element of realism, too, coming as it did after a number of speeches to the same class audience.

Coincidentally, it is worth noting that Captain Cummings has used this method of presenting hypothetical but realistic situations as the basis of his newly instituted "Training in Leadership" discussions for advanced trainees.

In these projects, we utilized only informal group discussion, guided by the instructor as leader. Most of the staff viewed the result as a discussion (without a "capital D") in which the primary objective was to help the student bridge the gap between the classroom and other audiences.

Should we attempt more often to close the gap between the classroom and other audiences by presenting several hypothetical but realistic speech problems which the students will attempt to solve through class discussion? With more time, could the method be carried further to include the text of the speech given in the real situation and to compare what the class agrees upon with what was actually done?

Testing recall in the class audience. Simple tests of recall or change-of-opinion in class audiences are not new techniques in teaching college speech. Comparisons of change-of-opinion ballots, attitude tests, and instructors' grades and ratings have been published. Less has been done to correlate recall tests with indications of general speech proficiency or particular speech grades.

We have noted our use of recall quizzes to test listening. In addition, we use these quizzes to call attention to general weakness in an instructional speech or to failure to teach particular points. Students seemed to appreciate their difficulties better if the mean score on quizzes was low and corresponded with the instructor's grade or if most men missed the same questions. Often, men conferred with their instructors to devise techniques that would have insured recall of the points forgotten.

Gilkinson has pointed out the need for experimental data demonstrating the relationship between recall tests and instructors' grades or other ratings of expository speeches. In addition, how much use can be made of recall tests to motivate more careful selection and use of techniques of oral exposition?

Conclusion

The military speech courses have posed unusual problems and have called for considerable ingenuity on the part of speech staffs to do effective teaching of a considerable range of speech abilities within limited time. Whatever success has been achieved in emphasizing some kinds of abilities over others, in employing more precise and direct teaching methods, in attempting to motivate men more strongly, ought to encourage individual teachers and staffs to consider the question of the applicability of what has been done for the military to what we wish to do for civilian students. On the basis of their experience in teaching trainees, the authors have selected topics out of which questions of future policy may be formulated. Some of the questions and their possible corollaries may be answered through controlled experimentation. Others will be answered largely through reflection upon them by college teachers who are teaching elementary speech. All such topics and questions, whether raised in this article or elsewhere, deserve consideration by speech staffs before decisions are made to let be or to modify postwar courses.

A COLLEGE ADMINISTRATOR LOOKS AT THE TEACHING OF COMMUNICATION

CARTER DAVIDSON
Knox College

MY ATTITUDE toward the teaching of communication is influenced by three main forces. The first is my personal experience of twenty years teaching courses in communication. Although I was graduated from a college which gave no credit for speech courses, my first teaching position involved speech, and my first college teaching was as head of the Division of Speech in a state university where I was asked to establish a curriculum leading to a major in the department. I next taught at a large private university where 10,000 students were served by one man in the speech department, and went from that to two small colleges where speech departments were strong and the tradition of the teaching of speech was well established.

When the war began I was appointed to a committee of the American Council on Education to prepare a pattern of general education for the armed forces. This committee decided that the teaching of communication should be integrated into one course, and I was a member of the subcommittee which drew up that course as published in *A Design for General Education*. Our college for two years taught an Army Air Forces program in which speech and written composition were integrated in a single course. Our faculty has just gone through a period of curriculum revision in which we have re-examined the purposes of the various subject matter courses. Finally, the Carnegie Corporation has just made a special grant to enable President Cowling of Carleton College and myself to make a study of the American liberal arts college and to write a book on that topic. With this in mind I have been studying the curricula of more than one hundred well established institutions of higher education in the United States.

My view of the teaching of communication is also influenced by my philosophy of education. General education has as its function the providing of skills and knowledges essential to sharing the life of our genus or kind. The function of liberal education is to stimulate the qualities of individuality and leadership. General education is a framework of at least four sides. One side describes our concepts of the universe as seen through the natural sciences; another analyzes the elements of human society; a third deals with the fine arts which constitute the human heritage, and are therefore known as the humanities. The fourth side, to which the arts of communication belong, is self-realization. As they seek to develop the student's personality, our teachers must realize that they are teaching students and not subject matter. Communications is fundamentally a field of teaching and not of research. Graduate schools should place their major emphasis upon improving the quality of the teaching of candidates for higher degrees. Within the framework I have described the curriculum is the track upon which the student runs his course. In some colleges there is only one track; in others there are many tracks which require a control tower to see that the student makes the best use of the educational opportunities.

Finally, my view of the place of communication in the college curriculum is influenced by a philosophy of administration. The two essential groups in every college are the teaching faculty and the students. The function of administration is to serve these two groups and to make their relationship as effective as possible. An administrator should seek for unity in essentials and freedom in non-essentials and should achieve this unity through cooperation rather than coercion or competition among departments and faculty members. Departments are merely an administrative device and not an essential part of the college.

Unfortunately the curricula of our institutions have been built more by the logrolling of departments than in accordance with the needs of the students. But all of us today are convinced that communication in the English language has at least four aspects—reading, writing, speaking, and listening. All four of these are essential to both a general and a liberal education. Although they are tools for the communication of knowledge, they find much of their content in the humanities, natural sciences, and social sciences and are the means by which these three areas can be integrated. In other words, "communication" is a functional course for the integration of the college curriculum.

Consequently, in view of the central importance of communication, why should we allow administrative or departmental lack of integration to prevent the needed interrelation of these four aspects? If we can achieve the aim by combining departments, let us do so. If we can achieve it through the cooperation of departments, let this be the way. But regardless of the techniques that may be required, let us resolve that all four aspects are to be included in the normal course of study of the average student. In the postwar period the need for communications skill will be so great that no departmental logrolling or administrative complexities should be allowed to interfere with reaching the goal.

DISCUSSION METHOD IN WAR INDUSTRY

MILTON DICKENS
Douglas Aircraft Company, Inc.

THE most obvious difference between conferences held at a university and those at a war factory is usually—just noise. You are accustomed to tiptoeing about the main library. You frown at the unfortunate student who drops a book on the floor during class. Then, abruptly you enter a sprawling war plant and are escorted to a "conference room" made of plywood partitions in the midst of a work area. You conduct your meeting against a steady background of rumble and vibration, punctuated by occasional announcements over the public address system plus whatever unbelievable noise is peculiar to the nearest production department—the crash of drop-hammers, the scream of routers, the thunder of airplane motors, or the yammer of rivet guns. To create "an atmosphere of informality" at a conference where everyone must speak in loud shouts is a neat trick indeed.

You will have to compete against various other distractions. Thus, in the midst of one session at which I presided, workmen arrived and without a word of explanation proceeded to remove a wall of the room. Another time four plumbers entered with long pieces of pipe, ladders, and tools, and installed a sprinkler system in the ceiling. Members of the conference group shifted their chairs as the plumbers shifted the ladders, or ducked their heads as the plumbers swung the pipes into place. No one seemed to consider the incident the least bit extraordinary.

Despite the noise and inexplicable interruptions you begin to study the people, looking for fundamental differences between them and college students. But you don't find any! Of course, you notice some superficial contrasts. In appearance, workers are older and have grease on their clothes. Their speech is less grammatical and sometimes profanely colorful. Their ideas come from the shop rather than books.

None of these differences is fundamental. And the conference techniques you teach to college students will work just as well or better with groups of workmen. The important thing about conferences in war industry, therefore, is that they are not basically different from other conferences.

I

One of the most startling facts about war industry conferences is that there have been so many of them. Within a year several thousand persons were given a concentrated, standardized course in conference leadership. They in turn went out into the plants and conducted tens of thousands of standardized conference series. Within two years more than 1,500,000 foremen and key workers were formally "certified" as having satisfactorily participated in these conference series. It is probably conservative to estimate that by the middle of 1944 over 16,000,000 hours of organized group discussion were held.

These figures do not include the uncounted thousands of spontaneous or informal job conferences which are a part of the daily routine in any large industrial establishment; nor do they include the meetings of such groups as labor-management committees, grievance boards, labor unions, or the like. The figures are limited to one program, created and executed by governmental and industrial agencies, aimed at the solution of a specific problem. Thus, it is probably the largest single discussion project ever attempted.

II

During the months following Pearl Harbor American war industries not merely expanded; they exploded. Plants which formerly had numbered their employees by hundreds, suddenly began to count them by the thousands. New buildings and equipment were hastily constructed or installed. Complicated tooling was built. Enormous production schedules were set. Slogans were adopted. And the great drive was on.

The crop of new workers was mostly green. There were the women, fresh from their kitchens; high school boys; white collar men from non-essential businesses. There were "floaters" and "shoppers," the physically handicapped, and oldtimers called back from retirement. There were Negroes and whites, patriots and draft dodgers, glamour girls and mothers of service men, geniuses and morons.

These new workers needed good supervisors—people to organize them into working groups, assign them to the jobs for which they were best fitted, teach them the skills of riveting, drilling, welding, or operating the punch press. To secure this necessary supervision, hundreds of skilled prewar workmen were promoted from the bench or the line. Many of these men totally lacked experience or talent for supervisory responsibilities. Good at handling tools, often they were poor at handling people. Able to do given jobs themselves, they might be unable to teach others how to do them.

To bolster these inexperienced supervisors with assistance and advice, many plants sought personnel experts. But here again there was an acute shortage of qualified and experienced men. Consequently, a good many ex-promoters and high-pressure salesmen "sold" themselves into the industries.

Thus, shop work was done by ex-housewives who knew nothing of shop work, supervised by ex-shopworkers who knew nothing of supervision, trained by ex-salesmen who knew nothing of training. A favorite gag was, "You don't have to be crazy to get along here but it helps." And the most puzzling question among thoughtful newcomers was how the planes and ships were produced at all.

This was the much publicized "manpower crisis." It was the problem which was attacked and partially whipped by the organized mass-application of the conference method.

III

The War Manpower Commission set up a branch called Training Within Industry (T.W.I.). Four experts in industrial training were borrowed to head up T.W.I.'s program—C. R. Dooley of Socony Vacuum, Mike Kane of Bell Telephone, William Conover of U. S. Steel, and Walter Dietz of Western Electric.

T.W.I. began by creating a formula. It is a simplified, step-by-step formula for teaching a worker to do a particular job. On the basis of experimental trials in a few war plants it was believed that if every foreman and leadman faithfully followed this formula workers could be taught specific jobs more thoroughly and in a fraction of the usual time.

This raised the question as to how this formula could best be taught to the leadmen. Of course, it could have been written up in pamphlet style and copies distributed wholesale. Most of the lower level of supervisors, however, were newly promoted from the bench and were not "the readin' type." Furthermore, the basic principle of the formula was that we learn by doing. The possibility of spreading the gospel by means of lectures was likewise discarded. These men were not trained listeners, were not likely to take notes, would resent "being sent back to school." It was, therefore, decided to use conference techniques.

But where could T.W.I. get several thousand conference leaders? Since almost none appeared to be available, T.W.I. decided to train some. They figured on drawing a few talented men from industry itself—men who could temporarily be spared from production and loaned to training departments. They could also draw upon a considerable pool of professional men, mostly above draft age—lawyers, salesmen, teachers, or others with some experience in dealing with people. From such raw recruits they hoped to shape a huge army of trained conference leaders, capable of going out into war plants and teaching groups of leadmen the T.W.I. formula.

Recognizing that the prospective leaders would generally know very little about the subject matter to be taught, or about the workers, or about conference devices, T.W.I. did not attempt to cover all this ground. Instead, they prepared a conference leader's outline in extraordinary detail and then simply taught the prospects how to use the manual. In other words, they did not try to teach how to lead conferences in general but how to lead *one particular series* of conferences.

The presentation of the formula was entitled Job Instruction Training and was known as J.I.T.[1] It was decided to present J.I.T. as a series of five, two-hour conferences for groups of about a dozen leadmen or workers. A minute-by-minute outline of these five sessions was written.

---

[1] Stuart Chase, "Show-How: A Revolution in Management," *Reader's Digest*, October, 1943.

T.W.I. leaders then rushed about the country holding "Institutes" in which would-be conference leaders were taught to use this outline.

An Institute was limited to about ten learners and lasted one week. It was a hectic, grinding week–eight to twelve hours a day. To open the Institute, the T.W.I. representative would ask the group to imagine themselves as factory leadmen or foremen and to "act the parts." He would then run off the five sessions exactly as though in a war factory. The remainder of the week was devoted to the practice efforts of the group members to duplicate what the T.W.I. man had done. It was drill, drill, drill. No deviation from the manual was permitted.

"Frank, will you please step to the head of the table? Take that section starting on page 14. Now, I want the rest of you fellows to act your parts. Remember you are supervisors. Okay, Frank, let's go. . . . Wait a minute. Wait a minute. Go back to where you are supposed to draw that circle on the blackboard. You fellows are going to have to practice drawing those circles. Try it this way. . . . Jack, will you take the chair? Go back again to page 14. We'll try the same section once more. . . . Does someone have a question? Wally? Well, don't worry about *why*, just do what the manual says. Does that answer your question? Stick to the manual, gentlemen, STICK TO THE MANUAL. Do I make myself clear?" And so on by the hour.

Those who survived a week of this were given certificates designating them as War Production Trainers. They began to roll out of the Institutes by the scores. Although not considered finished products, they were sent immediately into war plants where they were expected to pick up the finer points of discussion leadership through actual performance. To assist them, follow-up men from T.W.I. went out to observe, criticize, and coach.

As the War Production Trainers infiltrated industry they began to run off J.I.T. series in wholesale lots. The criterion by which their success was judged by Management was quite simple: Did the program increase production? Management did not know or care about artistically conducted conferences. They wanted results–results in terms of man-hours per production pound. Judged in such terms, there were plenty of failures but there were also plenty of successes. After taking J.I.T. some foremen and leadmen were using the formula with phenomenal success. Hundreds of enthusiastic testimonials began to pour in, like this:

> The treasurer of a Texas Oil Company reports that he personally observed the work of two "roughnecks" on a drilling jig. They had had J.I.T. instruction and were doing an outstanding job although it was only their sixth day of employment. The driller in charge said that the quality of their work was higher than that of many employees after twenty years of experience.

J.I.T. could be used like any other production tool–like a jig, lathe, or die. Perhaps Department 950 is behind schedule on the outer wing assemblies. Investigation reveals that the cause is too much rework because of faulty workmanship. What to do about this? Answer: J.I.T. In such fashion the conference became a tool with which ships, planes, and tanks were built.

The immense popularity of J.I.T. encouraged the leaders of T.W.I. to create another program. This time they tackled the problem of job-simplification.[2] The basic idea was to teach a few thousand leadmen and key workers how to invent faster, better methods for doing specific jobs. In this way fewer workers or less skilled workers could be utilized, widening the manpower bottleneck a bit further. Again a formula was constructed, this one based upon the familiar techniques of time and motion study. The formula was expanded into another manual covering five two-hour conference sessions. The program was called Job Methods Training, or J.M.T.

---

[2] Stuart Chase, "To Do It Easier and Do It Better," *Reader's Digest*, November, 1943.

By the end of 1942 a third program was ready for "production." This time the attack was upon personnel problems. The strategy was to teach supervisors how to handle such matters as wage grievances, racial frictions, or absenteeism.[3] In this way manpower utilization might be improved by removing obstacles from the path. And so a formula was created, based upon the principles of applied psychology. It was elaborated into the customary manual for five two-hour conferences and was christened Job Relations Training, or J.R.T.

J.I.T., J.M.T., and J.R.T. were of, by, and for mass production. They did what they taught. The entire project was characterized by principles of simplification, standardization, and acceleration. This aspect was emphasized by the shop talk of the War Production Trainers. At the Institute they were "processed." Each program was a "package." Sessions were not taught or led but "pitched." Coaching by follow-up men was "quality control." Statistics on numbers trained were zealously kept and referred to as "production." Everything possible was handled with machine-like precision. Thus, when one Trainer was forced to leave a group in the midst of a session, another Trainer was hastily called. The new man glanced at the Manual to see how far along the conference had progressed, then picked up at the precise sentence with which his predecessor had left off. Truly mass production—interchangeable parts. Discussion by the package!

IV

All three Manuals are recommended reading for anyone interested in clever discussion devices. Even in the hands of inexperienced leaders these techniques are likely to hold the attention of group members, draw out considerable active participation, and put across the main ideas.

As an example we may consider the use of a dramatic illustration with stage properties as prescribed for the opening session of J.I.T. The purpose of this device is to demonstrate to the group that in teaching a worker to do a mechanical job, just *telling* him is not enough, merely *showing* him is not enough, but that there is a "sure-fire" method consisting of telling, showing, and *doing* in proper sequence. The illustration begins with the leader standing in front of a member of the group who has volunteered to be the "learner." The leader then tells the learner how to tie the fire underwriter's knot, a job from the electrical trade. (The Manual is careful to insist that the Trainer "KEEP BOTH HANDS IN POCKETS.") Now, the job of tying this knot is really very simple, once you know how. Any attempt to describe the operation in words, however, soon degenerates into incomprehensible double-talk, featuring distinctions between the right and left hands, holding the cord vertically or horizontally, and forming loops with a clockwise motion. At the conclusion of his description, the leader unexpectedly produces some lamp cord from the table drawer, hands it to the learner, and asks him to tie the knot. Usually the victim refuses even to make the attempt.

At this juncture a bit of humor is interjected. The leader says, "I know it couldn't happen at *this* plant, but I have heard that at other plants there are foremen who put new starts on a job merely by *telling* them what they are expected to do." Members of the group rise to the bait and relate cases they have seen.

---

[3] Stuart Chase, "Teaching Foremen That Workers Are People," *Reader's Digest*, September, 1943.

Securing another volunteer, the leader silently shows him how to tie the knot. "Now you try it," he says, handing over the cord. Usually, the learner makes a brave attempt, but his struggle merely produces a series of weird-looking tangles, all highly amusing to his colleagues. Again the leader points the moral, condemning the practice of putting green workers next to experienced ones and simply instructing them to watch the operation until they learn how to do it.

Calling for a third volunteer, the leader proceeds to teach him in about ten minutes how to tie the knot. Then, by means of a nice set of leading questions, the group is encouraged to analyze the steps in this teaching sequence. In the ensuing discussion, the foremen bring out every point while the leader appears merely to write them on the blackboard in the words of the speakers. At the end, however, the trainer suddenly reaches into the desk for some small cards which he distributes. Printed on the cards is the J.I.T. formula—almost word for word like the blackboard notes. To some, the process seems magical.

A teacher of speech is likely to conclude that the whole thing is completely cut-and-dried. In fact, a colleague recently referred to them as "pseudo-conferences or conference-like instruction" in contrast to "genuine conference where ultimate conclusions are not determined in detail in advance." This, however, is an inaccurate impression. A J.T. session is an example of the learning group and the problem-solving group, interestingly combined. Thus, in J.R.T. the primary purpose is to teach the participants a method for handling personnel. As in any other learning group, the material to be taught is predetermined. In order to practice this method, however, the foremen bring in to the group actual on-the-job problems. Neither the problems they bring in nor the solutions for such problems are determined in advance by the leader. The technique used to control the method without controlling the result is called Standard Case Procedure. It is worth describing.

A dozen foremen are gathered and one of them has been called to the head of the table. He is about to tell a case from his own experience, perhaps a problem which he is even now attempting to solve. It will involve one or more of the workers he is supervising. It will involve twisted human relations—wage disputes, marital difficulties, jealousies, drunkenness, failing health. No matter what the case is, the discussion leader must guide the group through a logical, step-by-step analysis. He must do this in such a way that the members will learn the pattern and want to apply it to future problems on-the-job.

The supervisor says, "I got a worker, a Mexican fellow, who came on about eight months ago and was doin' a pretty fair job. I never paid much attention to him till yesterday. He comes into the department half an hour late and throws his coat and hat on the floor. I go to him and say, 'You know it's against the rules to leave things like that on the floor.' Then, loud enough for all the other workers to hear, he says to me, 'If you don't want them on the floor, pick them up yourself.' Well . . . ." At this point the foreman pauses to look around the group, "If you had been in my place, what would *you* have done?"

Before anyone can answer this question the leader is on his feet talking and heading for the blackboard. At the top he writes, "Just What is This Supervisor Trying to Accomplish?" This may lead to quite a discussion. Finally, he writes, "To get X on the beam," and "To set a good example for the other workers."

"All right," says the leader, "What's the first thing we do?" Most of them know the answer. "Get the facts," they recite. The leader prints on the board: FACTS. Then the foreman is questioned about his case. As each fact emerges, the leader jots it down briefly on the board. Soon he has a list something like this:

X is a fair worker
Been here 8 months
Mexican
Etc.

And so the analysis progresses. Presently, they reach the point: POSSIBLE ACTIONS. Another list is developed. It may include:

Fire him
Pick up coat yourself
Call him to office for private talk
Etc.

Eventually the whole case is neatly charted on the blackboard with proper headings and a few dotted lines and arrows. According to the Manual, the leader must carry his group through 22 steps during the whole performance which is supposed to take an average of 35 minutes per case. In the hands of a novice, this Standard Case Procedure can bog down and become quite a mess. In the hands of a skilled conference leader it can become a beautiful instrument for the stimulation and guidance of the process of group thinking.

V

The rapidity with which the J.T. programs spread through American industries is hard to appreciate without actually having observed some of the process in action. T.W.I. sent its staff from coast to coast. Like parts on an assembly line, War Production Trainers flowed through the Institutes. The Trainers taught the leadmen. The leadmen taught the workers. Handed down in this fashion, the J.T. formulas reached *ten* million workers in a matter of months.

It is important to know that the democratic method of group discussion had again proved itself an effective educational and problem-solving device. It is important to know that this effectiveness was demonstrated on a nation-wide scale. But probably most important of all is the fact that the job was done so quickly.

Democracy has been criticized for being slow. To convey information or to solve problems by means of group and public discussion, it is said, requires a distressingly long time. By contrast, the propaganda methods of authoritarian societies are thought to be inherently quicker-acting and more efficient. The T.W.I. project stands in rebuttal.

Teachers may well face this fact: So vast a project in group discussion was conceived and effected by leaders from the fields of industrial training and industrial engineering rather than from the field of speech. The speed with which the War Production Trainers were produced is especially provocative. To teachers of speech the idea of covering the art of conference leadership in a one-week course may seem absurd. A year's course in Fundamentals of Speech, followed by a year in Public Discusssion and Debate, plus about two years of extracurricular speech activities, might not seem excessive. Thus, T.W.I. measures in days what we measure in years. Perhaps theirs is "too little" and ours "too late." It is a stimulating challenge to re-examine our whole approach. For despite many limitations and failures, the T.W.I. Institutes have demonstrated that adequate conference leaders can be trained in a much shorter time than many of us had previously thought possible.

THE USE OF CLICHÉS BY FOUR CONTEMPORARY SPEAKERS

EDD MILLER AND JESSE J. VILLARREAL
The University of Texas

THE cliché in its original sense refers to the papier-mâché mold used in stereotype printing. As the *Encyclopedia Britannica* explains, "This term, representing as it does a mould for mechanical reproduction, has passed into use as an effective name for any hackneyed term or phrase. The cliché is the vice of the writer who trades in second-hand thought and expression; for him the sea becomes 'the rolling wave,' fire, 'the devouring element,' and the sun 'the orb of day.' "[1] The earliest use of the word in this sense recorded in the *New English Dictionary* is by Andrew Lang in 1892.[2]

It will be noticed that the *Encyclopedia Britannica* labels the use of clichés as a vice. This same assumption that clichés are things to be avoided is found in what is perhaps the most exhaustive work on the subject, Eric Partridge's *A Dictionary of Clichés*. In his introduction, Partridge says:

> A cliché is an outworn commonplace; a phrase, or short sentence that has become so hackneyed that careful speakers and scrupulous writers shrink from it because they feel that its use is an insult to the intelligence of their audience or public: 'a coin so battered by use as to be defaced' (George Baker). Clichés range from fly-blown phrases ('much of a muchness'; 'to all intents and purposes'), metaphors that are now pointless ('lock, stock and barrel'), formulas that have become mere counters ('far be it from me to . . .')—through sobriquets that have lost all their freshness and most of their significance ('the Iron Duke')—to quotations that are nauseating ('cups that cheer but not inebriate'), and foreign phrases that are tags ('longo intervallo,' 'bête noire').[3]

After quoting a number of additional definitions all equally condemnatory, Partridge goes on to ask if the use of clichés is ever justifiable. His answer is that there seem to be just three areas in which clichés prove effective: in the jargon of sports reporting, in the eking out of poetic meter and rhyme, and in speechmaking to large audiences. Of the use in speechmaking, Partridge says:

> Politicians look on the cliché as *a friend in need:* the late Mr. Ramsey MacDonald and the Rt. Hon. Mr. David Lloyd George, and the Rt. Hon. Mr. Neville Chamberlain are *passed masters at the art,* though they are much less conscious artists than the Rt. Hon. Mr. Winston Churchill and the Rt. Hon. Mr. Anthony Eden. Politicians address great audiences; on the majority of whose individual members subtlety and style would be wasted.[4]

In a review of the *Dictionary*, E. H. Criswell takes note of this opinion and expands on the suggestion that the cliché may be a very potent forensic weapon. He says:

> And so Mr. Partridge's dictionary should be a useful handbook for politicians and for others who find it necessary to make a wide, general appeal. Most people are only sufficiently acquainted by experience with the greater number of trite expressions to be flattered at the pleasure of recognition: besides, whatever loss of denotative power these stock phrases may have undergone is more than compensated for by their strong and often pleasurable effects upon the emotions. So the cliché is a great convenience to the man who wishes to influence numbers, especially if, in addition, he is pushed for time, or is inclined to be lazy.[5]

An examination of textbooks in public speaking and in argumentation produces only a few references to clichés. For the most part, authors who do discuss clichés are as condemnatory as Partridge. Brigance, in *The Spoken Word,* devotes more space to a consideration of the cliché than most textbook writers. In one place he says:

---

[1] *The Encyclopedia Britannica*, 14th ed., V, 810.

[2] For this and other early instances of the use of the word, see *New English Dictionary*, Supplement, p. 205.

[3] Eric Partridge, *A Dictionary of Clichés* (1940), p. 2.

[4] *Ibid.*, p. 3. The italicized phrases, in Partridge's judgment, are clichés.

[5] E. H. Criswell, *American Speech*, XVI (1941), 130.

> The great objection to bromides [clichés] of all kinds and to slang bromides in particular is that, serving as they do for a score of ideas, they supplant the function of thinking; they relieve the speaker of that compulsion, which the choosing of precise and specific words necessitates, of refining his thoughts to their last analysis; they allow him to utter words when his mind is still in a haze.[6]

In another place, Brigance says that the professional politician is the worst offender:

> He drags them [clichés] forth often to conceal his inner thoughts and so to avoid committing himself on doubtful issues. He seeks to evoke pleasing emotions by a smoke screen of bromides.[7]

Brigance concludes that the less clichés are used, the better, since they are usually "for verbal display instead of for communicating a thought."[8]

Monroe, in his *Principles and Types of Speech,* says that such stereotypes as "honesty is the best policy," "spare the rod and spoil the child," "can be used to avoid arousing needless hostility and as convenient 'pegs' upon which to hang a proposal."[9] Ewbank and Auer, in their *Discussion and Debate,* point out that it is easy to criticize the use of stereotyped phrases and clichés, "but difficult to suggest an alternative."[10] Such phrases they say, are useful in talking to a heterogeneous group to prevent arousing opposition.

A fair statement of the treatment given clichés by writers of standard texts on speech would include the following points:

(1) A cliché is easily recognizable; it is definite and obvious and has certain apparent characteristics. It is a set expression that has been worn thin by constant repetition. Most textbook writers assume they know which phrases are clichés and nearly always warn that they are to be avoided. The implication is that a cliché can be as easily spotted as a noun or a verb.

(2) Most textbooks say that clichés are bad and should be replaced with phrases that exhibit more originality. Some authors concede that clichés may at times serve a useful persuasive purpose since their vagueness and generality avoid arousing hostility, but even their use in persuasion is looked upon as a "trick" bordering on intellectual dishonesty.

(3) The use of clichés by a speaker shows a lack of originality, imagination, and concreteness. Competent speakers use them deliberately only when they wish to avoid taking a definite stand on an issue.

(4) An audience may sometimes respond favorably to clichéistic phrases, but such response indicates a lack of critical awareness on the part of the listeners.

(5) These statements about clichés are self-evident, and do not require objective verification.

METHODS AND MATERIALS

As a partial inquiry into the validity of this traditional treatment of clichés, the present investigation sought objective data on two fundamental questions: (1) How much agreement exists as to the identification of clichés among people presumed to be able to recognize a cliché when they see one? and (2) What is the frequency of use of clichés so recognized in the speeches of four noted contemporary speakers?

---

[6] William N. Brigance, *The Spoken Word, A Textbook of Speech Composition* (1932), p. 219.

[7] *Ibid.*, p. 218.

[8] *Ibid.*

[9] Alan H. Monroe, *Principles and Types of Speech* (Rev. ed., 1939), pp. 120-121.

[10] H. L. Ewbank and J. Jeffery Auer, *Discussion and Debate, Tools of a Democracy* (1941), p. 270.

For study speeches by Winston Churchill, Anthony Eden, Franklin Roosevelt, and Henry Wallace were chosen for analysis. Churchill and Eden were selected because they are specifically noted by Partridge as "conscious artists" in the use of the cliché; Roosevelt and Wallace were picked as American speakers of comparable rank and reputation. Texts of five speeches by each speaker, twenty speeches in all, were taken from *Vital Speeches of the Day*.[11] All the speeches are recent and all deal with some phase of the present war (either with conditions leading up to the war or with the war itself). The twenty speeches ran to about 70,000 words in all. All were delivered to good-sized audiences, and were of such a nature that the speaker could be sure they would ultimately reach audiences of national and international proportions. It may be fairly assumed, then, that they are carefully prepared samples of the speakers' best efforts. Investigation proceeded as follows: Each of the twenty speeches was checked by the authors of the present article, working independently. In addition, the services of five other checkers were secured.[12] Each checker marked one speech by each speaker. In addition, one speech by Roosevelt was checked by everybody. In this way, each speaker was checked once by each checker, each speech was checked at least three times, and one speech was marked by all seven checkers.

No instructions of any kind were given for checking, except that the checker should underline those phrases which in his opinion were clichés.

A list of clichés was drawn up, containing all 55 items marked by any checker in the Roosevelt speech marked by everyone. It contained, in addition, 55 items selected at random from Partridge's *Dictionary of Clichés*. The alphabetized list of 110 phrases was then read by each observer and items recognized as clichés were checked.

To determine the consistency of the checkers in marking a cliché in the context of the speech and in the list of clichés taken from the speech, the 55 phrases from the Roosevelt speech were separated from those taken from Partridge, and each checker's marking of the phrases in isolation was compared with his marking of the same phrases in the speech context.

An estimate of the frequency with which clichés appeared in the twenty speeches checked was arrived at by dividing the total number of words in each speech by the number of clichés reported by the checkers.

Results

Agreement of Checkers. Of the 55 items checked in the Roosevelt speech (checked by everyone), 34 were marked only once. There were no cases of unanimous agreement, no item was marked more than five times, and only three items were marked three times or more. In all twenty speeches, only 40 items (3.4 per cent) were marked by all, and more than three fourths of the items marked by one checker were rejected by the other two.

Consistency of Checkers. A comparison of the markings of each checker in the speeches and in the list of isolated phrases indicated a far greater tendency to mark a phrase a cliché when it appeared in isolation (in an alphabetized list) than when it appeared in the context of a speech. But there were variations both ways: phrases marked in isolation but not in context, and phrases marked in context but not in isolation.

---

[11] With the exception of two speeches by Anthony Eden, which were taken from his book *Foreign Affairs* (London, 1939).

[12] The authors wish to thank E. Bagby Atwood, Assistant Professor of English; Joseph Jones, Assistant Professor of English; Ralph B. Long, Assistant Professor of English and Educational Psychology; James Sledd, Instructor in English; and Howard Townsend, Instructor in Speech, all of the University of Texas, for generous assistance.

Only two checkers showed a consistency of greater than 50 per cent (63 per cent and 55 per cent) in marking phrases in both situations; and the average for the group was only 33 per cent. (That is, in only one third of the cases did a checker mark the same phrase both in isolation and in a speech context.)

The checkers showed a markedly greater degree of agreement with each other on Partridge's list than they did on their individual selections from the Roosevelt speech.

Cliché-burden. Two computations were made of cliché-burden for the four speakers, the first counting all reports and the second eliminating single reports, with the following results:

Speaker	*Cliché-burden* (All reports counted)	*Cliché-burden* (Single reports eliminated)
Wallace	50	167
Eden	66	617
Churchill	74	436
Roosevelt	86	1240

The table indicates that, in the opinion of our checkers, cliché phrases occur frequently in the speeches of all four speakers. By the first method of computation, Wallace uses one cliché for every 50 running words; by the second, one cliché for every 167 words.

It will be noted that by either method the proportion of clichés to total words is definitely largest for Wallace and smallest for Roosevelt. The rankings of Eden and Churchill are close by either method, and fall between those of Roosevelt and Wallace.

GENERAL CONCLUSIONS

(1) If the present checkings are representative, the most striking fact about clichés is the wide divergence of opinion as to what a cliché is, and whether or not a particular phrase deserves the label *cliché*. Writers who discuss clichés as if they were easily recognized and generally agreed upon are over-simplifying the matter. To classify a phrase as a cliché is to express a judgment about it—a judgment that, more often than not, will not be corroborated by other observers.

(2) Some phrases are rather generally recognized as clichés (those usually cited in textbooks are of this sort, as are a great many in Partridge's *Dictionary),* but in most instances individual taste will be a deciding factor.

(3) Clichés are much easier to recognize in isolated lists than in speech contexts, but complete agreement on a given phrase in either case is a rarity. It would seem that speech textbooks would deal with the problem more realistically if, instead of giving a few examples of clichés in isolation as they do, they would give examples in context.

(4) Whether the cliché be considered a device to be used or avoided in speech making, a compiled list such as Partridge's *Dictionary of Clichés* (and the typical text presents an even more drastically abbreviated version) will be of little use. (Of the 55 phrases marked by all our checkers in Roosevelt's speech, only three appear in Partridge's list, and these in somewhat altered form.)

(5) Of the four speakers studied here, Wallace uses cliché phrases most often and Roosevelt most rarely. Eden and Churchill fall in between the two American speakers. Each of the four, however, uses clichés frequently.

(6) In the light of the present evidence, a cliché is a phrase or word-pattern that tends to be recognized as familiar. The speeches of the best of our contemporary speakers contain many such phrases. If speech textbooks are to be guided in their statements of what is desirable and

effective in speech composition by current usage, the cliché cannot be condemned as a forensic device. Teachers of speech may well hesitate to condemn a device so frequently used by speakers of the stature of Roosevelt, Wallace, Churchill, and Eden. It would seem closer to the facts to say that the cliché, like any stylistic device, may be used clumsily or excessively, but that it has real merit when expertly used. It is unwise to condemn a phrase simply because it has been used frequently. The only valid basis for such condemnation would be that there are alternative patterns of expression available that would secure the desired effect more certainly.

(7) The present investigation provides no comparison of cliché-content in skilled and unskilled speakers. Further research might show valuable comparisons. And since the evidence collected here seems to contradict rather than confirm the typical treatment given the subject in textbooks, it might be profitable to study other so-called verities of speech style and composition in the light of current usage.

JAMES MADISON, THE SPEAKER

WILBUR E. MOORE
Central Michigan College of Education

JAMES MADISON, fourth President of the United States, has been called "the Father of the Constitution." Historians have traced the influence of his political ideas upon constitutional government and have analyzed the strength of his statesmanship. The rhetorical methods by which he wrought his influence, however, have been neglected. For those who have written the accounts of America's great speakers, Madison has had little attraction, and the sources and the characteristics of his great power to convince have gone unexamined. Yet it was upon the speaking of Madison that the Constitutionalists chiefly depended, both in the Federal Convention of 1787 and in the Virginia Convention of 1788. Worthy of at least brief study, therefore, are the chief influences which contributed to Madison's development as a speaker, the principal rhetorical techniques by which he sought to persuade, and the effectiveness with which he spoke in support of the Constitution.

I

Of the numerous factors which contributed to Madison's skill in public address, two stand out. Probably the first in importance was the training in eloquence and literary composition which Madison received at Princeton as a student of Dr. John Witherspoon[1] and as one of the founding members of the American Whig Society.[2] From his studies and his associations in college Madison evolved one basic principle by which his writing, his speaking, and his relations with others were governed: ". . . truth delights in plainness and simplicity; . . . it is the counterfeit alone that needs ornament and ostentation."

Hardly less influential in shaping Madison's methods of persuasion were his studies in government and in history.

---

[1] "Upon Madison, more than any other pupil, Witherspoon seems to have impressed the distinctive characteristics of his own mind. . . ." William C. Rives, *History of the Life and Times of James Madison* (Boston, 1859), I, 10.

[2] Gaillard Hunt, *The Life of James Madison* (1902), p. 15.

seemed favorably disposed to the new government become suspicious and hostile.[20]

The same appeals which had been successful out of doors were to be the chief mode of attack in the Convention. George Nicholas, who opened the debates, was hardly seated before Henry began the urgent, insistent repetition: the people would be disappointed; their liberty would be lost, and tyranny would arise; a standing army would execute the commands of the tyrants; federal tax collectors would confiscate all property.[21] Throughout three weeks of debate these pleas were reiterated again and again.

To overcome any resistance which the declamations of Henry, Grayson, and Mason might have aroused or reinforced, Madison, during the course of the debates, marshalled his attack around premises which would undermine the assertions of the Anti-constitutionalists. He argued, for example, (1) that the most frequent causes of despotism and tyranny were turbulence, violence, and the abuse of power by the majority which produced factions, commotions, and anarchy; (2) that requisitions which must be relied on under confederated systems were inefficacious; (3) that the American Confederation was too weak to perform the proper functions of government; (4) that the history of confederations was a history of failures; (5) that whereas a confederated government could not defend the right to navigate the Mississippi, a federal government could; (6) that national authority over the militia was necessary for the defense of the country; (7) that the power of levying taxes was necessary for the preservation of a government.[22]

The real force of these arguments is lost upon the modern reader unless he goes behind the generalizations to seek the instances to which Madison only casually alluded. For example, when Madison alluded to the "diversity of sentiment which pervades America" and the consequent danger of dictatorship, the delegates recalled that during the Revolution, when Congress was torn by factions, Virginia, facing invasion, almost voted to give Henry the powers of a dictator.[23] Furthermore, at the very moment he was speaking, Madison had among his papers a letter which Richard Henry Lee had written to the Virginia delegates in Congress and which urged Congress to "possess the General with dictatorial powers."[24] Thus, the delegates were reminded that it was weak and ineffectual governments which led to dictatorships, not strong ones. Similarly, the delegates, especially those who had served in the army,[25] or in Congress[26] were aware of the real significance behind the allusion to the obstructionist tactics of Rhode Island and her commerce with the enemy,[27] the reference to the insult to Congress,[28] the reminder of the multiplicity of inlets and harbors which exposed

---

[20] *Writings*, V, 71; Washington, *op. cit.*, IX, 283, 287.

[21] Elliot, *op. cit.*, III, 41, 51-58.

[22] See Elliot, *op. cit.*, III.

[23] Rives, *op. cit.*, I, 284.

[24] *Ibid.*, 286.

[25] Bland, Carrington, Samuel Cabell, Clendening, Darke, Fleming, Grayson, Innes. Lawson, Henry Lee of Westmoreland, Mathews, Mason, Marshall, Monroe, M'Kee, Moore of Rockbridge, Wilson, Nicholas, Read, Riddick, Steele, Adam Stephen, Stuart of Augusta, Stuart of Greenbrier, Zane, Grigsby. *Op. cit.*, I, 35-36.

[26] Harrison, Pendleton, Grayson, Henry Lee, Monroe, Edmund Randolph, George Wythe, Innes. *Ibid.*, p. 37.

[27] Elliot, *op. cit.*, III, 89. The instance referred to occurred in 1781. The army was in distress. Funds were needed for executing the war. Congress submitted a recommendation to the states that it be granted the power to levy a 5 per cent impost on imports. All the states complied except Rhode Island. (Rives, *op. cit.*, I, 138-147.) One of the results of this refusal was that when Cornwallis invaded Virginia later in 1781, Congress was almost powerless to conduct an adequate defense. (Madison, *Writings*, I, 138-147).

[28] Elliot, *op. cit.*, III, 89. Madison had been a member of Congress in June, 1783, when a mutinous band of soldiers demanding pay drew up in the street before the State House where Congress had assembled. He described, in a letter written at the time, that part of the incident which followed Pennsylvania's refusal to suppress the mutiny or protect Congress. (*Writings*, I, 483). Finally, after it was learned that even a repetition of the insult would not likely prompt the State to act, Congress moved to Princeton.

Virginia to the dangers of invasion.[29] Madison's arguments also recalled to them the inability of Congress to provide equipment or supplies for the army, the desperate financial plight of the government, the indifference of the states, the chaos overtaking commerce, the conflicts between states, the contempt in which the government was held, both at home and abroad. Instances covered by these general arguments most of the delegates had witnessed first hand. What they had not seen, they had heard discussed again and again.[30]

In his reasonings from accepted premises, Madison is chiefly characterized by the philosophical cast of his thinking. Ever seeking the underlying systems of causation which led to the decline and fall of democratic states, Madison traced the relationships between defective principles of government and the rise of sanguinary disorders and civil wars which ultimately reduced to ruin the great confederacies and leagues of both ancient and modern times. So varied and copious were the sources of his information and so penetrating was the action of his intellect that from a confusing complex of events, personages, institutions, and social forces, he was able to untangle those principles which, when operative in a democratic government, meant its destruction. Thus, the defective foundations of a free government were shown to be the lack of power to tax and to regulate commerce, the want of authority over the militia, and the reliance upon a loose association of states, each possessing complete sovereignty and each responsible only to itself. In the force of his reasoning and in the amplitude of his thought, Madison may be compared to Edmund Burke. Like Burke, Madison sought to convince by a display of all the facts, analogies, relations, or tendencies which were pertinent to the case, and which discovered the solution to rest on immutable principles. Although lacking Burke's prodigality of detail, Madison's speaking revealed as great a power of generalization, and it was this characteristic which made Madison, as it did Burke, "a scientific statesman."

In refutation as well as in constructive thought Madison demonstrated singular skill. His refutation is marked by two significant features, the first of which is the extreme versatility of method. All three of the major methods of refutation were used, seemingly with equal facility as the situation demanded, and the special methods were used so skilfully that Henry and Grayson were never able to extricate themselves from their own inconsistencies and contradictions.

The second characteristic of Madison's refutation may be called, for want of a better term, cumulative force. In answering objections, Madison seldom, if ever, relied upon a single argument. Instead he bound together a number of different arguments and hurled them at the crucial weaknesses in his opponents' position. This cumulative character gave to his refutation an almost irresistible strength which so baffled Henry and Grayson that they merely repeated or shifted ground.

---

[29] Elliot, *op. cit.*, III, 91. This casual reference carried weight, for Virginia had suffered from the invasions of the British armies. Richmond had been twice occupied. Military stores had been seized, private property destroyed. One expedition was sent to capture the legislature in session at or near Charlottesville. Several of the members were captured, and Jefferson, ex-governor by three days, narrowly escaped. (Rives, *op. cit.*, I, 280-281; *Writings*, I, 138-147.) Madison had feared these events. In a letter to Edmund Pendleton, dated Jan. 9, 1781, he wrote of the "accessibleness of the country because of long and easily navigated bays and rivers." (*Writings*, I, 122.)

[30] The letters of Madison and Washington give representative accounts of the events referred to. Two short excerpts from letters from Madison will suffice. "The letters from General Washington and the Commissary General, for some time past, give a most alarming picture of the state and prospects of the magazines. Application to the contiguous states on the subject, have been repeated from every quarter, till they seem to have lost all their force. Whether any degree of danger and necessity will arouse them to provide for the winter season now hastening upon us, I am unwilling to decide, for I fear the worst." (Nov. 14, 1780, *Writings*, I, 61.) "The necessity of arming Congress with coercive powers, arises from the shameful deficiencies of some of the States which are capable of yielding their apportioned supplies, and the military exactions to which others, already exhausted by the enemy and our own troops, are in consequence exposed." (April 16, 1781, *Writings*, I, 130.) Cf. *Writings*, I, 77, 95, 96, 120, 175-176, 407, 463, 484; Washington, *op. cit.*, IX, 11, 32, 69, 79, 266; and Jefferson, *op. cit.*, I, 78, 83, 243, 244-245, 252.

Space does not permit adequate description of the other methods of persuasion which Madison employed. In the main, however, ethical proof was limited to extreme fairness in discussion, and to civility and courtesy to associates and rivals alike. More than one contemporary remarked that Madison was never known to do an indiscreet thing. That his moral character also exerted a strong influence goes without question, especially when the subjects of religious liberty and the navigation of the Mississippi were discussed.

Upon pathetic proof Madison placed little reliance, for he had taken to heart the instructions of his former teacher when Witherspoon had declared, ". . . there are persons much better fitted for it by nature than others. . . . Professed scholars will be able to discover truth and defend it . . .; but they are seldom equal for the tender and the pathetic to those who have been much in what is called the world."[31]

III

A just appraisal of the effectiveness of any speaker is probably an ideal not to be attained. Friends are found to exaggerate, and rivals to belittle. The influence exerted by other speakers, the weight of friendships, the sway of personal animosities, and the insinuation of private hopes and fears form too complex a pattern to permit complete analysis.

Estimates of Madison's effectiveness are contradictory and at times erroneous. Beveridge, for example, concludes that Madison was extremely unpopular and ineffective, but the evidence he cites is incomplete and misleading.[32] On the other hand, Julius W. Pratt commits the grave error of asserting that Madison's arguments on the ability of the new government to defend the right of navigating the Mississippi "allayed the chief fear of the delegates from the Kentucky district, with the result that most of them voted for Ratification."[33]

To estimate fairly the effectiveness of Madison's speaking in the Convention, we must keep definitely in mind certain factors related to the voting. First of all, most of the delegates voted according to the instructions or wishes of their constituents.[34] Both the Constitutionalists and the Anti-constitutionalists knew how most of the votes would be cast as soon as the elections of the delegates had been held. The struggle throughout the debates was for the votes of the doubtful delegates, who, for the most part, were known to come from the upper counties and from Kentucky. On June 13, Madison wrote to Hamilton, "If we have a majority at all, it does not exceed three or four. If we lose it, Kentucke will be the cause; they are generally if not unanimously against us."[35] Five days later,

---

[31] John Witherspoon, *Works* (Philadelphia, 1800) III, 421.

[32] Albert J. Beveridge, *The Life of John Marshall* (1916), I, 384. Beveridge cites Grigsby, *op. cit.*, I, 46, for proof. In the passage cited, however, Grigsby is referring only to the opinion of the Assembly of 1785-86. Grigsby bases his judgment on the fact that Madison had John Tyler, who was known not to be sympathetic towards a strong Federal government, to introduce the resolution requesting a convention of delegates from all the states.

Madison's popularity was later shown, when in 1788, in spite of Henry's success in securing a districting of the state which placed Madison's county in a strong Anti-Federalist district, Madison was elected to the first United States Congress. Bancroft, *op. cit.*, II, 488-489.

Libby gives evidence of Madison's popularity with the Presbyterians and the Baptists because of his activity in defeating a tax to support religious instruction, and concludes that this popularity was responsible for winning a number of counties over to the Constitutionalists. Orin Grant Libby, *The Geographical Distribution of the Vote of the Thirteen States on the Federal Constitution, 1787-8* (Madison, 1896), p. 37.

[33] *Dictionary of American Biography* (1933), XII, 187.

[34] Libby, *op. cit.*, pp. 89-92.

[35] Hamilton MSS, Library of Congress.

Grayson wrote to Dane: "We have got ten out of thirteen of the Kentucke members but we wanted the whole; & I don't know yet that we have got one of the four upper counties: this is an important point & which both sides are contending for by every means in their power."[36]

One important question, then, is what effect the votes of the doubtful delegates had on the decision of the Convention.

The Convention voted first on a resolution that called for amendments prior to ratification. That resolution was defeated by a vote of 88 to 80. The Convention then voted on the resolution to ratify, and this carried, 89 to 79. A reversal of five votes would have defeated the efforts to ratify.

How did the doubtful delegates vote? Moore and M'Kee of Rockbridge County,[37] and Humphrey Marshall of Fayette County, Kentucky,[38] ignoring their instructions, voted for ratification. M'Clerry of the upper county of Monongalia and Callis of Louisa[39] and the two delegates from Jefferson County, Kentucky, ignored the wishes of their constituents and cast their ballots for ratification.[40] Thus, in spite of the hopes of Grayson and the violent efforts of all the Anti-constitutionalist speakers to secure all the Kentucky votes and other doubtful ones[41] the speakers for the Constitution thwarted them.

The question then remains: Did the speaking of Madison play an important part in convincing those delegates to vote against their instructions or against the wishes of their constituents? Although the answer cannot be definitive, it appears that Madison's power to convince was one of the primary factors. After Madison's speech of June 6, young Bushrod Washington wrote his uncle:

> Mr. Madison followed [Randolph, who had followed Henry] with such force of reasoning and a display of such irresistible truths that the opposition seemed to have quitted the field. However, I am not so sanguine as to trust to appearances, or even flatter myself that he made many converts. A few I have been confidently informed he did influence, who were decidedly in the opposition.[42]

Several days later J. B. Cutting wrote to Thomas Jefferson:

> There is a gentleman just arrived from Virginia; left the convention debating on the eleventh of June. He says he attended several days, and that 'nothing can exceed the seeming violence with which Mr. Henry and Colonel Grayson combat the constitution, except the ability with which Mr. Madison and Governor Randolph advocate it.[43]

Another witness wrote to Jefferson that Madison bore the burden of defending the Constitution[44] and a fourth testified:

> The impression made by the powerful arguments of Madison and the overwhelming eloquence of Henry can never fade from my mind. I thought them almost supernatural. They seemed raised up by Providence, each in his own way to produce great results; the one by his grave, dignified, and irresistible arguments to convince and enlighten mankind; the other by his brilliant and enrapturing eloquence to lead whithersoever he would.[45]

Thus, if we may judge by the record and by the testimony, it seems probable that Madison's speaking was a principal factor in saving the Constitution in Virginia.[46]

That Madison's eloquence was held in the highest regard generally is amply evident. In the eyes of his contemporaries he did not suffer by comparison with orators like Patrick Henry, Alexander Hamilton, James Wilson, and John

---

[36] Dane MSS, Library of Congress.

[37] Grigsby, *op. cit.*, I, 346.

[38] Libby, *op. cit.*, p. 92.

[39] Henry, *op. cit.*, II, 337.

[40] Libby, *op. cit.*, p. 115.

[41] Grigsby, *op. cit.*, I, 245.

[42] Washington, *op. cit.*, IX, 378, footnote. Beveridge, *op. cit.*, I, 395, drops the last sentence from his citation of this testimony when he concludes that Madison was not effective.

[43] Printed in Bancroft, *op. cit.*, II, 482.

[44] Jefferson, *op. cit.*, II, 481.

[45] Quoted in Rives, *op. cit.*, II, 610.

[46] See also Lyon Gardiner Tyler, *History of Virginia* (Chicago, 1924), II, 294; and Hunt, *op. cit.*, p. 66.

Marshall, even though his style of speaking possessed none of those qualities of eloquence essential to popular acclaim. James Pierce, a member of the Convention of 1787, wrote of Madison:

> Every person seems to acknowledge his greatness. He blends together the profound politician with the Scholar. In the management of every great question, he took the lead in the Convention, and tho' he cannot be called an Orator, he is a most agreeable, eloquent and convincing Speaker.[47]

Even Fisher Ames, whose disdain for Madison's person and aversion to his principles were more than once intemperately expressed, wrote, not without reluctance, that Madison possessed a sound judgment which could "perceive truth with great clearness and trace it through the mazes of debate without losing it." For this inestimable talent and for his powers of perspicuous and methodical reasoning, Ames was compelled to admit that Madison was remarkable.[48]

The highest praise of Madison's eloquence comes from John Marshall. "If I were called upon," said Marshall, "to say who of all the men I have known had the greatest power to convince, I should perhaps say Mr. Madison, while Mr. Henry had without doubt the greatest power to persuade."[49] Later, near the close of his life, after Marshall had frequently heard most of the great orators of America, including Webster, Wirt, and Clay, he, being asked who of all the public speakers he had heard he considered the most eloquent, replied, "Eloquence has been defined as the art of persuasion. If it include persuasion by convincing, Mr. Madison was the most eloquent man I ever heard."[50]

---

[47] *Writings,* III, 42, footnote.

[48] Fisher Ames, *Works,* ed. Seth Ames (Boston, 1854), I, 49.

[49] George Morgan, *The True Patrick Henry* (Philadelphia, 1929), p. 353.

[50] Quoted in Rives, *op. cit.,* II, 612.

WILLIAM WINTER: CRITIC OF THE BROWN DECADES

LIEUTENANT (JG) CHARLES J. McGAW, USNR
United States Naval Academy

IF ANY student of the theatre were to name the half-dozen outstanding critics in the history of American drama, his list would somewhere include the name of William Winter. If he were to limit his period to the Brown Decades, from 1865 to 1895, there is little doubt that Winter would be his single choice.

The sheer volume of Winter's writings constitutes a claim to recognition. During each theatrical season for nearly half a century, he made almost daily contributions to the columns of *The New York Tribune.* At various times throughout his career he wrote regularly for several magazines including, among others, *The Critic, The North American Review, Harper's Weekly, Collier's,* and *The Saturday Evening Post.* He published twenty-seven books on the theatre, beginning in 1881 with *The Jeffersons* which traces the history of the famous acting family both in England and America, and ending with the massive two-volume *Life of David Belasco* published posthumously in 1918. He edited and adapted numerous plays, and he was besides in his own time a poet of considerable reputation.

Today Winter stands as the most eminent example of a kind of theatrical critic who is non-existent in modern journalism. For here is a writer who extravagantly praised or violently condemned in "good set terms." Spurning safe generalities as cowardly and ineffective, he never failed to direct his comments at particular personalities. Evidence that his judgments were respectfully, even anxiously, received is furnished in the Kaufman and Hart play, *The Fabulous Invalid.* The first scene is a New York opening in 1900 at which both actors and producers are apprehensive of what Winter will say.

I

Producers, of course, are still lamenting that the critics can ruin the run of a play. But when did you ever see in Burns Mantle's column such an announcement as this: "Next Saturday evening the stage of the Broadway Theater is to be disgraced with the vulgar and disreputable farce of 'Pink Dominoes' "?[1] Or when did even George Jean Nathan include in an advance notice such statements as these?

> The play is a low, vulgar, stupid libel on American society; and if the community—as we believe—respects itself, Mr. Daly will be permitted to present it to empty benches. . . . We earnestly hope, therefore, that Mr. Daly's production of "Uncle Sam" will be a disastrous failure, such as will teach a lesson to him and to the impertinent little Frenchman who wrote it.[2]

Early in his career Winter became convinced that satirical ridicule is the one always dangerous weapon in fighting what is immoral or inartistic, a conviction to which he steadfastly adhered throughout his life. He tersely dismissed one incompetent actress by writing: "Her success consisted in the fact that she did not break down."[3] He said of T. W. Keene's performance of Richard III:

> Its locomotive peculiarities suggest the Pantoloon of the pantomime. This *Gloster* impels himself by means of a skating motion of the legs combined with a wriggling motion of the body, so that he appears to be afflicted simultaneously with sciatica, bunions, rickets, heaves, and St. Vitus's dance.[4]

And he found Cora Brown Potter and Kyrle Bellew "about as interesting as a couple of grasshoppers would be arranging their stridulous loves in the hollow of a cabbage leaf."[5] Commenting on the program notes which E. H. Sothern and Julia Marlowe furnished for their production of *John the Baptist,* Winter wrote:

> Mr. Sothern's exploration of Scripture and Sudermann had determined that Salome and John are celestial bearers of a message of love, commissioned to instruct the community that love is "not altogether lascivious and sensual," but really a good thing. . . . "This matter," he asseverated, ought really "to be explained," and there was no place as good as the theater for preaching sermons. He declared (generous soul!) that he would preach them, and that Miss Marlowe likewise would exhort the populace, she too having received the light from on high. Mr. Sothern did not disguise his opinion that Miss Marlowe's Salome dance was, perhaps, a trifle middle-aged as a saltatory feat, but he deemed it an edifying performance and calculated to do wonders in the service of morality. . . . These little gems of thought which actors contribute to the public information are useful in many ways, especially as side-lights on the mental conditions of their authors.[6]

It must not be assumed by any means, however, that Winter was exclusively a carping critic. He made a general practice of restricting his sarcasm to those plays and performances which he felt were detrimental to the public welfare. When, on the other hand, he discovered an actor or producer or dramatist who made it his purpose to exert an ennobling influence upon his audience, who presented a "delicately exaggerated" picture of life with sufficient artistry to render his efforts effective, Winter's praise must have warmed to the same degree that his condemnation chilled. And there is no doubt that a group of important players, among them Ada Rehan, Mary Anderson, John McCullough, Helena Modjeska, even Booth and Irving, are in some measure indebted to Winter, both for the popularity they enjoyed while they were living and for the fact that their names are still remembered now that they are dead. Throughout his life Winter praised in flowery Victorian language. Thus he declared that Ada Rehan's great success in the roles of Katherine and Viola was due to the "profound sincerity of her feeling,—over which her glee was seen to play, as moonlight plays upon the rippling surface of the ocean depth."[7] And about the memory of Mary Anderson he felt "an atmosphere of gentle loveliness, affecting the mind like a strain of music heard at a distance on a moonlit summer sea."[8]

---

[1] *The New York Tribune*, XXXVII (February 13, 1875), 5.

[2] *Ibid.*, XXXII (March 6, 1873), 4.

[3] *Ibid.*, XXXII (December 19, 1872), 4.

[4] *Ibid.*, XLIII (February 3, 1884), 6.

[5] *Ibid.*, LII (December 13, 1892), 6.

[6] William Winter, *The Wallet of Time* (1913), II, 113-114.

II

To such a theatre as these actors represented—to the theatre of Booth and Irving and Charlotte Cushman— he was zealously devoted. In fact he dedicated his life to winning for *it* and for *them* a respected place in the community. For Winter was ever the actors' champion. He interested himself in the physical conditions under which they worked; he defended them against the dictatorial stage-manager; he upheld their moral standards, and used his influence upon every possible occasion to gain them social recognition. He often lamented that most theatre buildings give so little attention to the comfort and convenience of the actor. The opening of a new theatre with ample arrangements behind the curtain as well as in front of it called for a special article in the *Tribune.* He once told with fitting indignation how on a vaudeville tour Mlle. Fritzi Scheff had been expected to change her costumes in a dressing room that remained uncleaned after having been occupied by a trained pig act. Before the existence of Actors Equity, he constantly advocated that producers be obliged to pay some salary during the rehearsal period, especially to the minor actors who suffered most from long rehearsals and short runs.

When some unsuspecting clergyman happened to attack the acting profession, Winter had a capital opportunity for showing his colors. During one period he kept a clipping file of all the crimes and errors of the church, and on such an occasion he merely retaliated by printing a few of them. One of his books contains seven-and-a-half pages of such items as these:

> On April 21 Bishop Wesley J. Grimes, of Atlanta, Georgia, was arrested in Camden, New Jersey, on a warrant issued by Justice Miller of Jersey City, on complaint of Rev. J. H. Morgan, of Bordentown, New Jersey, charged with having stolen $150 from the Super-annuated Ministers' Fund.[9]
>
> On October 7 Rev. DeWitt Clinton Sharpe, of Schenectady, New York, was sentenced by Justice Van Kirke to three and one half years' imprisonment in the penitentiary for the crime of abducting, for immoral purposes, a girl, Miss ———, aged fourteen.[10]

While he did not intend to represent the theatre as devoid of blemish, he was happy to point out that its history "contains no such record of iniquity in any period as that which startles and shocks the reader of the history of the Church."[11]

III

To appreciate Winter's critical theories it is always necessary to keep in mind the high opinion he entertained of the influence of the theatre. He believed that the stage is an institution higher than any amusement and that it exerts an influence upon society "second only to that of the hearthstone," a conviction expressed again and again in his criticisms. Growing up in the days of the great actor managers, Macready, Charles Kean, Forrest, and later observing the success with which Booth, Irving, and others managed their own companies, he considered the actor the rightful custodian of the theatre and, therefore, a person of tremendous influence. He maintained that the actor has the power to be either a public benefactor or a great evil force and that members of the theatrical profession must realize and accept the responsibility their position entails. It was his contention that the purpose of acting is not proclamation of the actor's talents. He insisted rather that the actor should be concerned with exerting a beneficial influence upon the public, attempting always to check the gross and degrading forces that are ever active upon society. It was his opinion that mere technical skill counts for little. The actor who does not radiate more than artistic proficiency can impart nothing of spiritual or mental value, and so fails in the demands of his office. Thus the true greatness of Mary Anderson's impersonations of Hermione and Perdita lay not in the exquisite artistry with which she assumed the two characters, but in her "denotement of the elevating loveliness of the human soul."

---

[7] William Winter, *Shadows of the Stage* (1895), III, 44.

[8] William Winter, *Other Days* (1908), p. 255.

[9] William Winter, *The Wallet of Time* (1913), II, 624.

[10] *Ibid.*, II, 646.

[11] *Ibid.*, II, 648.

Winter believed that Mary Anderson's success was due not to beauty, nor to caprice, nor even to artistic skill, but rather to the noble mind that lay behind her artistry. It was, moreover, one of his critical tenets that the great and good artist is first of all a great and good man. He could not agree with some other critics that the personality of the artist and his creation of art are entirely distinct. He was willing to admit that a work of art should be judged as a work of art and nothing else, but he contended that the moral and spiritual and intellectual being of the artist is reflected in his work; the one outshines the other and cannot be concealed. Since he recognized that either great character or great artistry tends to palliate defects, he could overlook (as many critics cannot) technical deficiences where there seemed to be a spirit of beauty and nobility. He was, on the other hand, the more willing to endure Swift's misanthropy because of his literary genius. But Mrs. Patrick Campbell he found altogether unacceptable because he considered her neither a great actress nor a great woman.

Perhaps the most interesting personality to consider at this point is Sarah Bernhardt, who vividly illustrates Winter's principle that the acting is the actor. She proved to his entire satisfaction that a selfish frivolous woman cannot hide herself behind even a perfect technique. He found in the "divine Sarah" nothing to admire except her consummate theatrical skill and her facinating personality. Writing of her first appearance in America, he said she was undoubtedly a genius within a limited range, but that genius is not necessarily greatness and that her art was not of the highest order. He regretted that such splendid talents should be possessed by a woman so insincere and artificial, one who did not and (at least in his opinion) could not represent characters of any exaltation; one who by making house pets of tigers and sleeping in coffins had made a name which should have stood for something fine, a symbol of affectation and extravagance. He felt that her most successful roles were carnal images, characterized by nothing finer than sexual passion, and that to see her in these was to see all that her nature had the power to disclose.[12]

He was, of course, not in agreement with most critics in his judgment of Bernhardt. While his contemporaries rhapsodized without reservation, Winter considered her only an expert craftsman, in no measure an actress comparable to Charlotte Cushman, Ada Rehan, or Ellen Terry. Her two finest qualities, intelligence and passion, she was willing to vitiate on a series of repulsive characters illumining that which was mentally and spiritually degrading. She failed to realize her possibilities as an actress because she failed to realize her possibilities as a woman. Winter felt that no one was ever better in mind or spirit from seeing Bernhardt, a fact that he could not ignore in making a critical estimate of her work.

Similarly, Winter maintained that Edwin Forrest's service to the theatre consisted only in improving the art of acting for the lower order of public intelligence. Among this class of theatregoers he was idolized, but to others he was usually superfluous. Winter termed him a "muscular chieftain," considering his principal quality to be a kind of animal splendor which never transcended the bounds of prosaic realism. He declared Forrest's career a "magnificent failure" because his existence was a "tempest." He scored the actor's selfishness, his conceit, his explosive temper, his lack of dignity, although in so doing he incurred the wrath of a considerable number of Forrest's followers.

Even though Winter often declared that his reviews were written for the community and not for the theatrical profession, he was, nevertheless, an expert judge of acting technique. When he found a young actor promising enough to warrant the effort, he could instruct and encourage in a manner that no longer prevails among dramatic critics. He advised Wilson Barrett, for example, to overcome a tendency to preach and pose in somewhat "pretty" attitudes of physical display. Especially since Barrett did not possess a mobile countenance nor a flexible body Winter thought he should attempt to make up for these defects by diversity of action and by a rich and varied vocalism.[13] He cautioned Ethel Barrymore at the time of her appearance in *Captain Jinks of the Horse Marines* not to depend entirely upon youth and buoyant personality, but to learn the techniques of her profession thoroughly.[14] He made suggestions to Robert Mantell regarding his make-up as King Lear. The too ample beard tended to cover his facial expression and to muffle his voice.[15]

Winter could also recreate in his writings with a vividness almost unsurpassed in theatrical commentaries, the performance of a James W. Wallack as the melodramatic Fagin in *Oliver Twist*, of a Charlotte Cushman as the Meg Merrilies of *Guy Mannering*, or of a Richard Mansfield as the crook-backed Gloucester. His many years of regular playgoing and his amazing erudition in theatrical history enabled him to judge most performances upon a comparative basis. Then, too, it must be remembered that he wrote of a theatre in which the actor was paramount. Until the close of the century the performance, not the play, was the thing. In the days before Ibsen, it was rhetoric that mattered. During the years of his ascendency Winter did not need to consider whether the dramatist had spoken intelligently upon some social problem. And because he did not need to give time and space to a discussion of Fascism or labor unions, he did not need quickly to dispose of the actor in his last paragraph. In fact he frequently wrote his comments upon the play itself before he went to the theatre so that all of his attention could be given to the performance and, incidentally, so that he could make his deadline and still catch the last ferry to his home on Staten Island.

---

[12] *The New York Tribune*, XL (November 9, 1880), 5.

[13] *Ibid.*, XLIV (November 15, 1884), 4.

[14] *Ibid.*, LXIV (November 16, 1904), 7.

[15] *Ibid.*, LXVI (November 9, 1906), 7.

With the coming of the problem play, with the passing of the grand style of acting, his authority began to decline. He wrote for a culture in which the social arbiters were Thomas Bailey Aldrich and James Russell Lowell, men who confused art with morality and who dictated that only that should be written which they were willing for their daughters to read. When the "delicate exaggerations" of Robertson and Gilbert were replaced by the realism of Pinero and Shaw, Winter ceased to comment intelligently. He could not tolerate the offensive Mrs. Tanqueray on the American stage. He could not appreciate a performance in which the conflict was psychological and in which the crises were not punctuated with flaring rhetoric. Victorian by temperament and training, adhering stubbornly to a single point of view, he remained unchanging in the face of a changing drama which was reflecting a changing day.

IV

Winter has a claim upon our interest because his reviews and his books constitue a storehouse of information for the stage historian; because he was recognizedly an excellent commentator on the theatre of Booth and Irving, and on the actors and acting that went into the making of that theatre. Furthermore, with a high and honest belief in the possibilities of the actor's profession, he did more than any other critic of his day to promote a recognition of the art of acting and of the dignity of the stage. Deducting all the obvious shortcomings of his later years, we may say that William Winter, the Victorian, stands, and must continue to stand, as the foremost theatrical critic of his time. If, toward the end of his career, the theatre had become to him a kind of den of iniquity, it still had the power of becoming an instrument of far greater good than its mercenary keepers could see or understand. And the ideals that he presented to those who were content to look upon the stage merely as a place of entertainment, moral or vile, might be heeded by many a critic of today and tomorrow.

SHOWBOAT THEATRE

PAUL BRUCE PETTIT
Cornell University

THE institution of the showboat may very properly be cited as a symbol of the spirit of the American frontier, for it is not only a complement to certain phases of the westward movement but also is firm proof of the American ability to adapt older institutions to immediate needs. Early in the nineteenth century the cultural boundary of the republic was moving westward, and while there were barely half a million white people west of the Alleghenies in 1800, there were nearly eight times that number in 1820. In 1800, with the exception of New Orleans, there was not a single collection of houses in all the West that was anything more than a village, while by 1820 Pittsburgh, Cincinnati, Louisville, and St. Louis were all thriving commercial cities. By 1825 the American frontier had made its way from the Allegheny Mountains—across the treacherous forests of Ohio, across the plains of Indiana and Illinois—to rest on the banks of the Mississippi.

With the introduction of the steamboat to the West in 1812, that region entered upon an unprecedented phase of economic expansion. It required no financial wizard or foresighted genius to realize the possibilities for trading and commerce offered by the plantations and river communities. While the *Natchez* and the *Robert E. Lee* were reaping rich rewards from serving the larger towns along the Mississippi River, hundreds of smaller boats, acting as floating stores, were supplying the lesser communities and individuals along the river with everything from groceries and dry goods to horseshoes and china; few items popular in the East failed to find their way onto the trading boats of the West. Nor was it uncommon for curio boats, itinerant photographers, waxworks, and "rareeshows" to tie up at the docks of the more thriving communities.

Along with the calico, the vanilla flavoring, and the sculpture, however, came amusements and merchandise of not such a wholesome nature. Before the Civil War there were so many gambling boats, floating bars, and "boats of ill repute" on the western waters that more than one high-minded community would not permit even the most innocent merchant to land for fear he was a purveyor of more than mere household necessities. The evils prompting this opposition were so odious that when floating amusement boats of a high calibre were put on the rivers after the Civil War, it was all but impossible to convince many communities that there was not something evil and degrading about them.

Immediately prior to and during this commercial development of western waterways, the theatre west of the Allegheny Mountains was itself in the process of great expansion. At the opening of the nineteenth century there was not a single established theatre west of the Alleghenies, but by 1818 New Orleans had two theatres, by 1824 five theatres, and by 1849 not less than eight; five theatres were built in Cincinnati between 1815 and 1832; St. Louis had an established theatre by 1827; and between 1812 and 1836 no less than a total of seventeen theatres were built in the states of Virginia, Kentucky, Alabama, Tennessee, Mississippi, Louisiana, and Georgia.[1] Before the century was half over there was scarcely a river community of any size that did not have at least the simple facilities required by the traveling companies of that time. These legitimate theatres between the Alleghenies and the Mississippi, however, were in large part merely an extension of the theatrical activity of the East, a sort of foreign importation. It is small wonder therefore that, whenever the theatre of the East came into contact with the western system of waterways, a truly indigenous theatrical institution —the floating theatre or showboat— should also develop.

I

It is impossible to say exactly who built the first showboat, but it is known that soon after the United States purchased the Louisiana Territory, itinerant players were frequently seen throughout the West. It is easy to imagine that one of these companies, in lieu of better facilities, gave performances on their keel-boat or raft, and thus introduced the first real showboat.

The earliest date in showboat history of which we can be sure is 1817, when Noah M. Ludlow and a little band of actors crossed the Blue Ridge to the headwaters of the Cumberland River, playing at the wayside inns along the way. Once at the Cumberland, the party transformed a flatboat into a theatre and set out for the Mississippi with a show that evidently passed muster on the frontier. This theatre was merely a rude shelter built upon their flatboat, but it was adequate for the frontier audience of that early date. Unfortunately, we have no details of the size of this showboat; but since it had a flatboat as a foundation, it was probably between 12 and 20 feet wide and under 120 feet long.

---

[1] Francis Courtney Wemyss, *Wemyss' Chronology of the American Stage, from 1753 to 1852* (1852), pp. 12-14, 177.

Late in the next decade the Chapman family, consisting of William Chapman, Sr., his wife, and five children—all of whom are now almost legendary in the history of the early American stage—began to operate their floating theatre. Although Ludlow is credited with building the first real showboat, the Chapmans can claim the honor of having one of the most famous of the early showboats and of being the first showboat family. For ten years the senior Chapman plied the waters between Pittsburgh and New Orleans playing one-night-stands of *The Stranger and Cinderella* and other popular plays at fifty cents admission. The large size of his family made it possible to cast the majority of his plays without having to go outside the family circle.

Noah M. Ludlow, himself, has left us a firsthand account of the Chapman organization in his sparkling *Dramatic Life as I Found It*.

> My first knowledge of this family was, if my recollection be correct, about the year 1831 or 1832, when I beheld a large flatboat, with a rude kind of house built upon it, having a ridge-roof, above which projected a staff with a flag attached, upon which was plainly visible the word "Theatre." This singular object attracted my attention as it was laying tied up at the landing in Cincinnati, and on my making inquiries in regard to it, I learned that it was used for a theatrical company, under the management of a Mr. Chapman. . . . They were on their "winding way" South to New Orleans, and, as I heard afterwards, stopped at every town or village on the banks of the river where they supposed they could get together a sufficient audience, and gave an entertainment at a small price of admission.[2]

We can imagine how the interior of the Chapman showboat, and the other showboats of that early period, must have looked with the narrow, shallow stage, muslin curtains, and tallow candle footlights. Hard board benches were placed across the width of the boat, the only undesirable seats being under the blazing tallow-dropping chandelier, which consisted of a circular hoop with tallow drips.[3] The theatre was not ornamental nor beautiful, but it was a happy place and provided many of the citizens of the frontier with one of the few tastes of make-believe they were ever to enjoy. The Chapmans floated down the Ohio and Mississippi and "bushwhacked" their way up the wild Arkansas and the still wilder White River; they danced and sang; and everywhere they went they spread the charm and geniality characteristic of the showboat in its purest form.

The most completely chronicled showboat of this early period was Spaulding and Rogers' *Floating Circus Palace*. It is through the material written about this remarkable vessel that we are able to get some idea of a typical pre-Civil War showboat. Their great floating amphitheatre was built in 1851 at Cincinnati; contemporary pictures would indicate that it was about 110 feet long and 35 feet wide, making it slightly shorter and wider than the large river steamers at that time.

> This was a large boat constructed for equestrian exhibitions, having a circus arena forward with seats all around and galleries above. The "dress circle" had 1000 cane-seat

---

[2] Noah M. Ludlow, *Dramatic Life as I Found It* (St. Louis, 1880), II, 569.

[3] Dr. Judd, "The Water Days of the Drama," *Theatre Magazine*, III (1903), 204.

> arm-chairs, the family circle, the first gallery, 1500 cushioned settees, and in addition there was another gallery seating 900. Off the circus arena were dressing rooms for the performers, and stables for trained horses. The cabin above was equipped with a kitchen and dining room at the after part of the boat, with the reception room, office and staterooms forward, with a hallway extending from forward to aft.[4]

A large pipe organ supplied the music for the performance, and a chime of bells across the hurricane deck provided free concerts for the crowds who invariably collected on the river bank.

Besides the equestrian acts, dramatic productions and vaudeville were featured in the auditorium, while another portion of the showboat contained a museum exhibiting the usual collection of curios and novelties. The "Ridotto" on the tow boat pushing the *Floating Palace* featured band concerts, vaudeville entertainments of various kinds, and "a full band of minstrels."

With the extensive work of such leaders as Spaulding and Rogers, this wholesome and enjoyable type of entertainment gradually reached maturity along the western waterways; by 1853 there was scarcely a community on the Mississippi River from New Orleans, Louisiana, to Burlington, Iowa, on the Ohio, on the Wabash, and on the Allegheny River as far as Pittsburgh that had not been visited by the Chapmans, Ludlow, or Spaulding and Rogers.

II

The coming of the Civil War, however, brought all river traffic between the North and the South to a complete standstill. The undesirable mountebanks sought more lucrative territory and forsook the rivers, never to return again in such numbers; the showboats of high calibre, while inactive during the war years, were at least permitted to lie dormant while awaiting better times. The *spirit* of showboating was still alive and healthy, needing only time to bring it into full brilliance once more.

It was not until 1878 that the first real showboat after the Civil War, Captain A. B. French's *New Sensation,* took to the Mississippi. The vicissitudes of the weather and a lack of capital were not the only obstacles to be overcome by Captain and Mrs. French and their company of five; they were continually encountering the opinion—once familiar enough in the earliest days, but gradually overcome just before the War—that all river entertainments were "dirty" and vulgar, that a showboat was "not a fit place for a lady." French devoted his life to erasing this blot from the showboat's escutcheon. The stories of the high moral level upon which French insisted were carried up and down the river, and it was not long until the prejudices that had been built up against the showboats began to crumble and they became socially acceptable once more. Largely through French's efforts the showboat was restored to its former position of respect; this alone was enough to make him one of the outstanding showboat personalities of all time.

Shortly after Captain French became established upon the rivers, a young man by the name of E. A. Price began to follow French's showboat in a houseboat of his own. Price's houseboat contained photographic equipment with which the young man made tintypes of the patrons attracted by French's show. As soon as he had saved sufficient money, Price launched a rival showboat, the *Water Queen,* becoming, in time, French's bitterest and most successful competitor. While searching for a showboat to use for a setting for the motion picture version of the Edna Ferber-Oscar Hammerstein II-Jerome Kern *Show Boat* (1935-

---

[4] George B. Merrick, quoted in C. E. Brown, *Showboats of the Upper Mississippi River,* MS, p. 1.

1936), Hollywood research experts had the good fortune to find Captain Price's original showboat. It was discovered doing duty as a dance hall at Plum Point, Tennessee. The *Water Queen* was built about 1885 and, when rediscovered, still had most of its original equipment intact.

> She was a 140-footer capable of shipping a cast of fifty people. . . . She boasted of an antique steam calliope, the sort the pianist plays with heavy gloves and his face turned sideways to avoid being parboiled by the scalding jets of steam as he renders "The Blue Alsatian Mountains." Her stage was nineteen feet across, equipped with oil-burning footlights, with sliding frosted glass screens for dimmers. All her scenery was intact, painted on both sides for double duty. Below decks was a barber shop and a little printing press for the handbills.[5]

A contemporary of French and Price who stands out as one of the important showboat owners and operators in the period after the turn of the century was Captain E. E. Eisenbarth of the showboat *Cotton Blossom*. This first showboat to bear the name *Cotton Blossom* had a seating capacity of one thousand and a proscenium opening of about 20 by 13 feet; the stage was approximately 11 feet deep. A contemporary photograph of the interior shows two sets of woodwings on the stage with a garden scene painted in perspective on the backdrop. The interior of the boat was clean and bright; this, coupled with the rather pleasing set on the stage, gave the showboat a certain air of refinement and prosperity.

In the evening the theatre was brilliantly lighted by electricity—a searchlight flashed over the surrounding territory announcing "Show at the River Landing Tonight!" Once inside the auditorium, one was assured of a full evening's entertainment, for the cast of forty presented a show lasting a minimum of three hours. The river audiences at that time demanded long programs; if a bill lasted less than three hours, the management was certain to hear complaints from the patrons that the bill was too short since it did not last the entire evening.

The *Cotton Blossom* was unique in this period of showboat history, for no vaudeville was presented upon it—only legitimate drama. While the more popular melodramas were the usual offerings, Captain Eisenbarth made the season of 1904 especially notable by producing *Faust*. One could call this nothing less than an innovation in showboat programs.

The Eisenbarth showboat covered a route each season of some 2500 miles.[6] The boat would start at Pittsburgh, visit the towns of the coal miners and steel workers along the Monongahela River, and then return again to Pittsburgh. Next it would go down the Ohio to the Kanawha, thence to Cairo, and later up the Illinois River to La Salle. After returning again to the Mississippi, the showboat would slowly make its way towards New Orleans. The season would close somewhere on the Lower Mississippi in January or February.

III

This middle period in showboat history marks the entrance into showboating of Captain Billy Bryant, the best known personality in the profession today. Billy entered the field in 1907 when his father, Samuel Bryant, and mother and sister opened their first tiny boat, the *Princess*, a converted dump scow measuring 16 by 90 feet, at Point Pleasant, Ohio. Their program consisted of a magic show by Sam Bryant; an illustrated song, "The Fatal Rose of Red," by Mrs. Bryant; a song and dance featuring Billy's sister, who also rendered "The Wedding of the Lily and the Rose"; recitations ("The Green Grass Grew All Around" and others) by young Billy; and several skits "by the entire company."

---

[5] Edward J. Eustace, *New York Times*, May 10, 1936.

[6] Later, showboats were to cover up to 6000 miles in the course of a single season.

The Bryants' second season on the river, in 1908, was marked by their expanding into the field of full-length drama. While they were searching around for a suitable vehicle, the principal of the high school near Ford, Kentucky, persuaded them to try *Hamlet* as their first offering. The small cast available necessitated a certain amount of doubling; so great liberties were taken with the script in order to meet their peculiar requirements: Ophelia was brought in on a wheel chair instead of on a slab and the parts of the King and Queen were cut altogether, to mention only a few of the changes. The production amazed both audience and cast. The season continued with *East Lynne* and *Doctor Jekyll and Mr. Hyde,* this latter play proving itself to be a bonanza, for the river audiences took to that particular variety of horror-mystery melodrama.

Regardless of the play comprising the *pièce de résistance* on the Bryant showboat, of one thing you could be certain: it would have a stirring "curtain line" at the end of each act. Whether "Lady Rivers" exclaimed, "My God, it's Nellie the cloak model!" or the wronged heroine sobbed, "If they call this nobility, thank God, I'm a country girl!" you may be sure the curtain always fell on an electrified audience.

A new kind of showboating was now appearing, for with the passing of French, Price, Eisenbarth, and the other figures there also passed the spirit of sincerity and naïveté which marked the early showboat. Now, with the presentation of "melerdrammers" and other remnants of an earlier age, the institution became self-conscious and was looking backward for material instead of creating new material from the spirit of the times.

While the spark of freshness was practically gone from showboating by 1910, new and important figures were still coming to the foreground. In 1917, B. F. Menke, manager of an unimportant showboat for some years, emerged as one of the outstanding figures in contemporary showboat history. In that year Menke bought the *New Sensation* from Captain Price, built the famous *Golden Rod,* and formed a partnership with his three brothers, J. W., C. F., and H. J. Menke.

The owners of the *New Sensation* and the *Golden Rod* always leaned strongly toward the old melodramas, choosing such standbys as *No Mother to Guide Her, The Convict's Daughter, East Lynne, The Fatal Glass, Under Arizona Skies, The Lure of the City, Ten Nights in a Bar Room,* and *The Trail of the Lonesome Pine.* They departed from this type of drama in 1925, however, when they presented Robert Sherman's mystery *Spooks* on the *Golden Rod* and a musical comedy called *Andy Gump* on the *New Sensation.* This latter show was only obscurely related to Sidney Smith's cartoon strip, for by the time Menke finished adapting the original script, the similarity to the comic strip was recognizable only to the most enthusiastic Gump fans.

The Bryants, meanwhile, were continuing their showboat activity, and by 1918 they had achieved sufficient success to warrant the construction of their new showboat, called merely *Bryant's Showboat.* The Bryants early found their forte to be the old melodramas. One of the early dramatic successes on their new showboat was *Jesse James,* which was tried at the suggestion of a member of the cast who had a copy. The shooting and knock-down and drag-out stuff definitely appealed to the river audiences.

Among other melodramas given by the Bryant company were *Lena Rivers, The Fast Mail, From Rags to Riches, Dora Thorn, The Desperate Chance, Uncle Tom's Cabin, Ten Nights in a Bar Room, Nellie the Beautiful Cloak Model, Bertha the Sewing Machine Girl, The Fortune Hunter, Sent to the Poor Farm or Over the Hill,* and *The Bird in the Gilded Cage.* They found the famous *Ten Nights in a Bar Room,* however, to be the unrivaled all-time favorite.

Between the acts of the shows on the Bryant boat, Billy would insert vaudeville numbers of one kind or another, or would himself put on a sailor straw hat and, in a strained tenor, sing old-fashioned, sentimental ditties to colored lantern slides—although the slides seldom matched the lyrics.

Bryant was no actor; he made no claims for being one. His "philosophy" of acting was the simplest and grossest one in the world: To be a ham and admit it.[7] He carried this idea into his interpretation of all the melodramas done on his showboat, for they were acted up to the hilt, with the aim being to exaggerate the movement and lines of the play for the sake of what comic elements they might contain.

It was not for his acting, however, that Bryant was best known, but rather for his curtain speeches given between the acts and after the show. Robert H. Allen has quoted one of these typical speeches:

> Well, folks, we know you came down here to see us murder this play. And boy! We will! All we care for is your money. The sooner you leave, the better we like it. The play gets worse as it goes along. We wouldn't dare to give this kind of thing at Constance, Ky. Those audiences are serious. We have to give them modern plays, "The Miracle Man," "The Man From Home," and play 'em straight. Why we play "Ben Hur" and "Strange Interloode"—yes, we do "Strange Interlude"—we even do musical comedy, except we have to be careful what we wear. . . . Now, we know you didn't come here expecting to see grand opera. We want you to hiss the villain, razz us all you like, we don't care.[8]

The curtain speech at the conclusion of the performance always included an invitation to come up on the stage to meet the troupe and enjoy pretzels and near-beer.

Bryant's audacity was his greatest asset in the showboat business. This audacity was simply proof that he was not afraid to resort to "ham" to achieve his end, which, in most cases, was a good laugh.

> If the kid's clarinet squeaks and squeals, Billy wisecracks the squeals and squeaks into laughs. If the villain's pistol fails to fire, from the wings Billy stealthily hands him a knife with a wink and an aside to the audience for a sign to the satire. Billy's good at turning liabilities into assets.[9]

This same general pattern was followed on other contemporary showboats which sprang up between 1918 and the period of financial crisis in 1929, notably on Captain R. J. Reynold's *Majestic,* with its door prizes, melodramas, and after-show vaudeville, and on Captain Hi's *River Maid.* Captain Hi's showboat presented old-fashioned melodramas, with variety turns being given between the acts; every actor was expected to double in the vaudeville. At the conclusion of the show, a short, humorous curtain talk was given by an older male member of the cast.

The decline in the number of showboats and in the breadth of their activities since 1925 has been swift and decisive. In 1925 fourteen showboats were working up and down the Mississippi and its tributaries. On the Ohio drainage system, they traveled the Monongahela, the Muskingum, the Kanawha, the Kentucky, the Green, and the Tennessee. On the Mississippi they towed as far up as Hastings, Minnesota, where they turned about and dropped the whole length of the river, finishing the season in the bayous and canals of Louisiana. One showboat, that owned by James Adams, was operating on the Atlantic coast. By 1937 this rather impressive number had dwindled to four showboats that, after short spring tours, found it profitable to spend the summer months moored off some big city waterfront or amusement park. At the present time there is only one important showboat in operation, Captain Menke's *Golden Rod*.

---

[7] Billy Bryant, *Children of Ol' Man River* (1936), p. 253.

[8] *New York Times,* October 12, 1930.

[9] Horace Reynolds, in the *New York Times,* November 14, 1937.

IV

To the people of the frontier, the farmers along the river bottoms, and the rough backwoods characters, the earlier showboats brought a welcome taste of the outside world and perhaps a nostalgic reminder of the half-forgotten culture lying back of the Alleghenies. These showboats presented plays that agreed to the letter with the simple Franklinian philosophy that good is rewarded and evil is punished; no heroine was ever allowed to suffer without just compensation and no villain ever escaped retribution.

The subject matter of showboat productions was in the unique position of being both familiar and exotic to these audiences. The characters and plots presented no conflict that might hinder the complete enjoyment of any of the plays: the city slicker, the simple country girl, the squire, and all the other stock characters were figures which the majority of the audience knew either first-hand or by hearsay; the plots had simple complications, but everyone knew, consciously or unconsciously, that the ending would be a happy one for all concerned—except, of course, for the diabolic forces of evil. At the same time, however, this world seen upon the stage of the showboat had an element of the make-believe and the unreal about it: to a typical audience the happiness depicted was unattainable; the fundamental laws of right and justice operative in the plays were all too often unknown in actual life; the heroic speech and breath-taking situations found little counterpart in their normal existence. What they felt was lacking in their own lives, they found in abundance upon the stage of the showboat.

It is no wonder, then, that the plays were accepted in all seriousness and good faith. True, the audience realized that the glittering ballroom was merely painted upon a flat piece of canvas and that the consumptive young lady suffering upon the stage had smilingly sold them their tickets but two short hours earlier—but why bother about such details of literal reality! The audience wanted to see the familiar made colorful and the wrong made right; they were willing and anxious to accept the suggestion for the actual. Showboat audiences used to gather at the river landing imbued with the *will* to believe. They took the plays as something serious and "real"; during the few hours of make-believe, they never permitted the thought of the unreality of what they were seeing to cross their minds; they allowed the stream of belief to carry them on into the realms of a more ideal existence.

With the passing of time and with the ever-increasing sophistication of showboat audiences, these genuine, naive emotions were replaced by "clever" superficialities. The rich red melodramas with their basic, yet ennobling, approach became museum pieces, and the majority of the audience consisted of those with a vulgar curiosity for a look at the "simple joys" of "primitive" American audiences. With a complete stock of crocodile tears and an entourage of similar pseudo-emotions, the sophisticated audiences trouped down to the river landing with the sole idea of having a raucous time.

The majority of modern showboats did defer their own extermination for a few years by catering to such an attitude: the acting was made as hammy as possible; comic situations were played up to the hilt; Bryant, and others, frantically tried to establish direct contact with the audiences by curtain speeches and the generous use of asides. Modern audiences were apparently of the opinion that showboat plays and acting were bad, and the showboat managers were determined that no audience should leave without receiving a confirmation of this opinion.

The moving pictures, moreover, were giving potential showboat audiences a taste of realism that eventually was to make them dissatisfied with the production methods of the showboat; the films brought even to the most remote section of the country pictures of high life and easy morals that made the once noble melodramas appear comic and stuffy. Once the showboat patrons were nurtured on the motion pictures, it was impossible for them to accept wholeheartedly the conventions that were so much a part of showboat productions.

The day had passed when the river inhabitants were dependent upon the boats to bring amusement to them; now they could go in their automobiles in search of various diversions. They would much rather drive fifty miles in their Ford to see Theda Bara commit black sin than to walk a few hundred yards to the river landing to see a chaste Pollyanna fight to maintain her status through three long acts and two intermissions. Science was pointing the way towards a life with a faster tempo, and the showboats found themselves in the fatal position of being unable to meet the needs of a more worldly and faster-moving public.

As a theatrical form representing the satisfied amusement desires of an expanding age, the showboat is notable and deserves serious consideration, but it is impossible to fit it into modern theatrical life. The showboat performed a serious function at the time it was popular; now it has little value except as a reminder of one of the early successful attempts to introduce the theatre to a vital and rapidly expanding West.

BILINGUALISM IN THE SOUTHWEST

KLONDA LYNN
State Teachers College, Flagstaff, Arizona

TODAY in the Southwest, the most challenging problem to the educator in general and to the speech teacher in particular is bilingualism. That this problem exists is recognized by such an authority as Manuel:

> Each year in these border states the Spanish-speaking children who become of school age—34,000 of them—enter the school, if they go at all, with little or no knowledge of English. They are taught from the beginning in a language which is foreign to them. . . . No one knows the full extent of this handicap both in the work of the school and in later social adjustment.[1]

Cajéro, a native speaker of Spanish, whose interest in phonetics was applied to the spelling difficulties of Spanish-speaking children, states that upon entrance into an English-speaking school "the language handicap becomes apparent at once. . . . The difficulties are imbedded as deeply as the pupil's mother tongue, for they arise from essential phonetic differences between English and the Romanic languages, of which Spanish is one."[2]

---

[1] Herschel T. Manuel, *The Education of Mexican-and-Spanish Speaking Children in Texas*. Austin, Texas: The University of Texas, 1930.

I

The Spanish-speaking people of the Southwest come from two sources: (1) the large number of immigrants from Mexico, and their descendants, who have entered the southwest subsequent to 1850, known as Mexicans; and (2) the Spanish-speaking people composed of descendants of earlier Spanish colonists who came directly from Spain or from Spain via Mexico. While this number of original Spanish Colonials is not known, there are indications that slight progress was made in colonization, except in New Mexico.

In either case, Spanish was the language understood and employed in these early settlements. Espinosa finds that the original Spanish language of New Mexico has been isolated for over three hundred years from the influence of the Spanish people of Mexico or Spain.[3] For example, the phenomenon of the "seseo," [θ]>[s], (*c* before *e* or *i*) dates from the days of the colonization and originated in some parts of Spain in the last half of the fifteenth century. Post states that "there has been no Indian influence in syntax or in pronunciation."[4] Other than the slight Nahuatl (Astec) influence (chiefly in place names and names of plants and animals) and the more recent influence of modern English, no foreign elements have disturbed the original Spanish of the Golden Age. Instead, the Indians learned the Spanish just as they are now learning the English. In short, the Spanish-speaking people of the present Southwest speak the native language spoken by the descendants of the soldiers and colonists who followed the missions and presidios, a language that has suffered but little change other than a few English loans and a normal phonetic development.

Since the descendants of the Spanish colonists are so few and offer no present linguistic problem, the designation "Mexican" for all Spanish-speaking children is in general use in the states of Texas, Arizona, and California. In New Mexico, however, it is held by authorities that with few exceptions the present Spanish-speaking people are descendants of the early colonists from Spain. Therefore, the term "Spanish-American" is used to include both the people of Spanish descent and the immigrant from Mexico. Colorado solves this problem in terminology by designating Spanish-speaking persons as "Mexican and Spanish-American." On the other hand, the native English-speaking children are designated as "American," "non-Mexican," or as in New Mexico, "Anglo." The term "bilingual" is in limited use in the Southwest.

Were it not for the large percentage of this Mexican or Spanish-speaking population in these five states of the Southwest there might be no great need for an understanding of the problems offered by this Mexican-English dialect. According to the 1930 census, the total population of the five southwestern states was 13,396,646. Of this total, 1,281,833 were Mexican.[5] The total number of Mexicans in the United States as enumerated in the same census was 1,422,533. In Arizona alone 26.2 per cent of the total population of 455,573 persons was Mexican. This is in a state where only 36.8 per cent was classified as white. The remainder was chiefly

---

[2] Manuel Cajéro, *A Study of Certain Spelling Difficulties Among Spanish-speaking Children*. Master's thesis, State Teachers College, Flagstaff, Arizona, 1938.

[3] Aurelio M. Espinosa, *The Spanish Language in New Mexico and Southern Colorado*, Historical Society of New Mexico, No. 16 (Sante Fe: New Mexico Printing Company, 1911), p. 8.

[4] Anita C. Post, *Southern Arizona Spanish Phonology*, Humanities Bulletin No. 1. Tucson, Arizona: University of Arizona, 1934.

[5] The 1930 Census Report defines Mexican as "all persons born in Mexico, or having parents born in Mexico, who are not definitely white, Negro, Indian, Chinese, or Japanese. . . ."

Indian. The census of 1940 places the number of Spanish-mother-tongue inhabitants of these five states as 1,570,740.[6]

II

It is this presence of large communities of Spanish-speaking people in the Southwest that has brought about acute educational problems, such as enrollment and attendance, segregation, overageness and retardation, and linguistic handicaps. In Arizona 34 per cent of the total school population in 1937-38 was Spanish-speaking, or Mexican. Manuel found in 1930 that one eighth of the total population of the four border states was Spanish-speaking. Leis,[7] who studied a total of thirty-one school systems in the four border states, indicates the proportions of Mexican school children as: Arizona, 38.74 per cent; California, 24.73 per cent; New Mexico, 41.65 per cent; Texas, 23.5 per cent. That there is an awareness of the existence of such problems is evident when one surveys the research which has been done in this field. Many valuable findings have resulted from these investigations, nearly all of which point directly or indirectly to the language handicap. Some advocate a pre-reading program for the Spanish-speaking pupil to afford ample background for his reading development. Others, such as Manuel and Wright, suggest early grade instruction in Spanish with a later shift to English. But all this recent research tends to postpone judgment as to the Mexican child's retardation, his intellectual ability, and school progress until still more information is available. The testing program seems to fall before the lack of a common mode of communication between the tester and the child who is to be tested.

Likewise, several special courses of study have been proposed for the solution of the bilingual problem. Nona Rodee of the Tucson, Arizona, public school system has published such a course of study entitled *Teaching Beginners to Speak English.* It presents a selected vocabulary and outlines methods and materials for first-year pupils. Miss Rodee emphasizes language expression. The Department of Education of California in 1932 published *A Guide for Teachers of Beginning Non-English Speaking Children.* It, too, offers definite suggestions for coping with speech difficulties relating to music, health, and play. The State Department of Education of Texas published, in 1930, a bulletin entitled *A Course in English for Non-English-speaking Pupils, Grades I-III.* It, too, contains a vocabulary and stresses instruction in speech.

In all these studies and plans, oral expression is suggested as a means of removing the language handicap. These authorities note (1) that training in speaking a language as a basis for training in reading a language is as good for the foreign-speaking child as for the native English-speaking child, and (2) that ear-training and articulation are an aid to word-recognition. Some attention is paid to the suggestions of Barrows and Cordts for teaching the bilingual by means of phonetics. Coleman and King state the conclusion: "In general, it would seem that the tendency is to rely on the individual teacher's judgment and ingenuity in teaching pronunciation by means of imitation and interesting drills."[8] The phonetic approach is dismissed with the statement that "for the foreign-speaking child who cannot read, it is evident that a written code is out of the question since it represents to him no more than a meaningless obstacle to learning."[9] A proper distinction is made between phonetics and phonics. Phonics, which is primarily concerned with the relation of letters to sounds, does not reach the pronunciation problem in its strictly oral aspect. Phonics cannot be used with the Spanish-speaking child until he reaches a stage in his reading development where he has a good-sized visual vocabulary. But the teacher of the Mexican child has not only the obligation to teach a visual vocabulary; she must also teach the child to make the sounds correctly, to use the speech mechanism properly.

---

[6] The 1940 Census Report classifies under "Spanish Mother Tongue Population" all (1) foreign born, (2) natives born in the United States of foreign or mixed parentage, and (3) natives born in the United States of native parents who speak the Spanish language.

[7] William Leis, *The Status of Education for Mexican Children in Four Border States.* Master's thesis. University of Southern California, 1931.

[8] Algernon Coleman and Clara Breslove King, *English Teaching in the Southwest,* American Council on Education (Washington, D.C., 1940), p. 51.

It is at this point that the plans and studies of the bilingual expert seem to spread thin. Many of these plans and courses of study list the more obvious difficulties encountered by these children in speaking the sounds of English. But all these difficulties, indicated by conventional alphabetic markings, tell only half-truths. Since the teachers generally lack knowledge of the simplest phonetic facts of the English language, and invariably lack any knowledge of the phonetic facts of the Spanish language, the instruction in the elementary grades not only unintentionally misleads the learner of the new language, but does nothing toward simplifying the muscular adjustments which are so necessary. This is not a fault of the individual teacher, but a defect in an educational system which does not recognize the basic cause of bilingualism. If speech, as is indicated in these studies, is the handicap which the Spanish-speaking child encounters upon entrance to life in an American school, it follows that the teacher who is entrusted with his education should be versed in the basic differences between the Spanish and the English language. These differences are not only of word and sentence structure, but also of phonetic patterns. If there are fundamental differences in the phonetic structures of English and Spanish, it is only common sense to conclude that these differences are present in the resulting dialectal form; and it will take something more than mere *ingenuity* of the teacher to clarify these differences.

Common forms of drill and imitation as suggested by the various courses of study may give rise to "pleasurable repetition," but they are unlikely to lead to thorough correction unless in the hands of a teacher trained in the phonetic differences between the two languages. This does not mean, as some of these authorities seem to conclude, that the child must be able to read phonetic symbols; he need not read *any* symbol. It does mean, however, that his teacher must know, as a background for her drills and imitation, the phonetic structure of both languages, and the muscular adjustment necessary in the transference from one set of sounds to the other.

The need for a phonetic analysis of the English spoken by the Spanish-speaking children of Arizona became increasingly apparent to the writer after several years of work with classroom teachers, some of whose questions had to go unanswered at the time. Why did a border child persist in pronouncing the word *wood* [wʊd] as *good* [ǥud] or [gud]? Or why did another say *sheep* [ʃip] for *cheap* [tʃip]? *Mees* [mis] for *Miss* [mɪs]? *Peach* [pitʃ] for *pitch* [pɪtʃ]? Or why did one child give three different pronunciations of church—*shurch,* [ʃɝtʃ], *chursh* [tʃɝʃ], *shursh* [ʃɝʃ]—in as many minutes? An examination of the available studies on the phonetic problems peculiar to the Southwest revealed only two of any importance. Both of these dealt with the phonology of the Spanish language in Arizona and New Mexico.[10] None was found to deal with English as spoken by native Spanish-speaking individuals. Such an analysis was made.

---

[9] *Ibid.*

[10] Post, *op. cit.;* Aurelio M. Espinosa, *Estudios Sobre el Español de Nuevo Méjico.* Buenos Aires: Universidad de Buenos Aires, 1930.

III

While the limits of this discussion do not allow for any detailed account of the findings of this analysis, a summary may be helpful to those teachers of speech who are interested in the pioneering which is yet to be done among the administrators and teachers in our great Southwest.

The findings can be summarized as follows:

A. There are dialectal variations which can be accounted for in the basic differences of the Spanish and English languages. These variations can be classified according to the type of substitution or usage.

(1) There is a direct substitution of a Spanish sound for an English sound as in the word *tub* where [tʌb] > [tɑb]. The following English phonemes were found to have one or more substitutions of Spanish sounds which have organic relationship to the English: [ʃ], [tʃ], [ʒ], [dʒ], [θ], [ð], [æ], [ʌ], [ɚ], and [ɝ].

(2) There is a difference in the way sounds similar in both languages are produced. The plosives [p], [b], [t], [d], [k], and [g] afford the best examples of this type of change. Not only is there the difference of voicing and voicelessness, but there is also a difference in aspiration and tension. The Mexican child, using the less fortis unaspirated Spanish [p] fails to build up strong pressure in the oral cavity, and begins the voicing before or at the time of the release. This is particularly true in the production of initial [p] where *push* [pʊʃ] > [pʰʊʃ]. Other English phonemes such as [ŋ], [ʃ], [tʃ], [ʒ], [dʒ], [θ], [ð], [æ], [ʌ], [ɚ], [ɝ], were found to be produced in a manner similar to the related Spanish phoneme.

(3) There is a confusion of the use of the sounds with orthographic spelling as in the English spelling *th* [θɪn] and [ðɛn], or *s* as in [wɑz] and [mɪs]. The following English phonemes were found to contribute to this confusion: [ʃ], [tʃ], [ʒ], [dʒ], [z], [j], [θ], and [ð].

(4) There are insufficient transition sounds (organic glide) between the sounds of connected speech. This lack results in an acoustic effect of a clipped and rapid speech. This rapid speech, in turn, brings about a frequent assimilation of place and voice or conformation of a sound with a neighboring sound.[11] For example: *about the* [əbaʊt ðə] > [əbaʊdðə] > [əbaʊðə].

(5) All vowels of Mexican-English are shorter than the corresponding General American vowels.

(6) There is a difference in sound and sense stress which leads to an unnatural stressing of the unstressed sounds and sound combinations.

B. On the whole, the incidence of the variants does not decrease to any noticeable degree with the increased age and skill of the speaker. Certain of the variant forms seem to persist throughout the school period. While it is not possible to state with any accuracy the order and extent of this persistence, it can be stated that they appear to persist in the following order of difficulty: (1) a confusion of [ʃ] and [tʃ]; (2) an interchange of [i] and [ɪ]; (3) the loss of final [s] and the unvoicing of [z]; (4) a substitution of [ɑ] for [ʌ]; (5) the use of the Spanish plosives for the English plosives; (6) the use of [đ] (Castilian voiced dental-interdental fricative) for [ð]; (7) the interchange of [ʊ] and [u]. The incidence of the remainder of the variants is undeterminable.

The factors which contribute to the use of these variant pronunciations of Mexican-English are these:

(1) The use of the native tongue, Mexican-Spanish, from babyhood until entrance into the American school. This means that the speech-mechanism—auditory, sensory, and motor—is partially

---

[11] John S. Kenyon, *American Pronunciation* (6th edition, 1935), p. 72.

conditioned to the symbolic forms of the Spanish language.

(2) The learning of the new symbols of the English language at an early age in school. This thrusts upon the child an additional conditioning of the speech mechanism to new habits of speech before the old are well established.

Clearly there is a need, in the first place, for a more scientific approach toward the teaching of the new set of symbols based upon an exact knowledge of the phonetic structure of both Spanish and English. This means that the teachers must have the freedom to use the Spanish language as a "spring-board" from which to develop the new forms.

Second, there is a need for a course of study, planned for oral English, which takes into account the normal development of the language habits of the child. This course of study should provide for the process of learning new sounds and for the process of correcting defective sounds. It must include the establishment of drill exercises for the conditioning of the motor, sensory, and auditory mechanisms; for the ability *to recognize* when the sound is correctly made, for the ability *to make* the sound correctly, and for the ability *to monitor* (check) that sound. Such a scientific approach to the learning of a new language cannot be used by one trained in the methods of imitation only; she must be trained in both Spanish and English phonetics.

Finally, there is need for an experiment to determine the actual results of such a course of study based upon the phonetic approach as compared to one based upon the imitative approach. Such an experiment should be conducted over a period of years. One teacher, trained in both Spanish and English phonetics, should teach the new language, English, from the developmental point of view. A second teacher, trained in English phonetics only, should approach the new language in like manner. A third teacher, trained in neither Spanish nor English phonetics, should approach the new language with the present methods and procedures. A phonetic transcription of the dialect of these three groups of students, made at regular intervals over a period of years, should shed some light upon the solution of the problem of bilingualism in the Southwestern states.

THE EYES NO LONGER HAVE IT

REESE D. JAMES
University of Pennsylvania

TEACHERS of journalism are occasionally in the mood of envying teachers of literature who lecture on men and events of a bygone era. Only vulgarians would repeat the charge that literature teachers can lock up their notes in a safe in June and take them out and use them without revision in September, for new books on authors of the past are being published frequently and new facts are being unearthed about them. But the present day world is a kaleidoscope constantly being shaken into new and unexpected patterns by sociological and technological changes. The teachers of literature who profess that teaching journalism is only another form of teaching composition should realize that, as the organization of society becomes more complicated and its culture rises, the question of what is of interest to our public, of what should be printed and stressed as "news," becomes a more and more difficult question to answer. Teachers of journalism are wrestling with it daily in a living world continually in flux. Their compensation is that it is an exciting world in which, since the first World War, they have witnessed the changes wrought in the sphere of communications by four major inventions. These have been the talking motion picture, which almost immediately became an abundant source of news and feature material; the wirephoto, which brings us news pictures with uncanny swiftness; facsimile, which may some day furnish us with a radio newspaper reproduced while we sleep; and finally—radio.

In the last twenty-five years teachers of journalism might well have despaired as each of these inventions has made it necessary for them to scrap some of their notes, to find or steal the time to secure new information, or to re-orient themselves toward important phases of their subject. But these inventions have opened new vistas; and new vistas are a challenge to American teachers, as well as to American inventors.

The expanding facilities of radio have proved a means of teaching college boys and girls how to profit by *listening*. Composition teachers have always understood the value of sound as a reinforcement for light (or sight) and yet they have never been able to include the right amount of reading aloud in class. As all teachers of public speaking know, present day college students are inept at using their ears. Radio, however, is now providing the conditions under which our general public, as well as our college youth, can recover at least a fraction of that aural alertness our forefathers needed in a struggle for survival. Radio is emphasizing the importance of listening as a means of adding to our knowledge; and the fact that a microphone speaker seems to be *ad libbing* makes listening easier and more profitable. In radio the distraction of a visible manuscript is eliminated.

Journalism teachers, however, have more particular reasons for welcoming radio as an educational device of first importance. To begin with, listening to radio speakers tends to disprove the validity of ivory tower or copy-book rules for the use of our language in everyday life. Even the so-called rules for radio writing include the meaningless "simple, Anglo-Saxon words are best." But college students, listening to John W. Vandercook, will hear him say "loitered," "oversophisticated," "spavined," and "unquenchable."[1] Presumably he ought to know what the rule is, but at the beginning of one of his scripts, he asserts that "one of the recurring disappointments in this never entirely satisfactory business of living is that the delays that stand between a desire and its fulfillment so often rob that fulfillment of the full flavor of satisfaction." Yet the millions who enjoy his eloquence understand Vandercook perfectly. Raymond Swing may call a thing "sizeable," "spectacular," or "salutary"; and Edward Tomlinson will announce that a property has been "expropriated," if that is what he means, and he uses the phrases "harped on" and "connived with" in addressing his "sizeable" audience. Paul Schubert, one of the most interesting of our military analysts, uses such words as "diversionary," "logistic," and "inexorably" along with such a salty phrase as "upset the dope." Without apology Leo Cherne speaks of an "omnibus proposal" and of "synchronization" and states that a certain "prohibition" is "implicit in the Taft-George approach," doubtless in the belief that among his enthusiastic following are a number of persons of more than fourteen-year-old mentality. Even Lowell

---

[1] All quotations are from recent scripts.

Thomas, with his "circulation" running into the many millions, will pronounce a fortress "neutralized" and an idea "obsolete."

Another of the ivory tower rules of radio weighed in the balance and found wanting is the ban on clauses, which are said to make a writer or speaker harder to understand. John W. Vandercook frequently uses a 92-word sentence with two clauses in it and one of 75 words including as many as five clauses, and his meaning is crystal clear. Rather typical of Cedric Foster's style is a 43-word sentence containing two clauses and six prepositional phrases or a 92-word sentence embracing three clauses; yet his style is never obtrusive and we can follow him without difficulty. Even Don Gardiner's news scripts, intended like Thomas's for popular consumption, have longish sentences with "where" and "what" clauses in them. In fact, it is obvious to college boys and girls only partially attentive that the scripts of news commentators and analysts bristle with "that" clauses, which are indispensable in indirect quoting. It is a simple case of "hearing is believing."

The ear, moreover, is a better monitor than the eye in detecting the subtle relationships existing between subordinate and main ideas in sentences; for example, it distinguishes readily between "restrictive" and "nonrestrictive" clauses.

The ear does more. It comes to the rescue of the eye in testing the validity of a copy-book rule which is sensible, but which, if misunderstood, might be applied too literally by radio writers. This is the rule against the incautious use of the periodic structure. The ear is more alert than the eye in detecting that Lowell Thomas is really obeying the rule when he says: "Another big city is seized by the Russians, this one in Rumania, the city of Iasi. Announced tonight by Stalin, the capture constitutes a major victory." The opening phrase of the second sentence is heard as a transition from the preceding one and as essentially a part of it. We have a parallel case, as listening students can note, in the words of Cesar Saerchinger: "And where are the Germans all this time? True to the pattern of their leader's intuition established in Russia, they are holding on for dear life to their hedgehog position south of Caen." In all instances in which the rule should be applied, however, the ear is a better umpire than the eye; and the newspaper dangler—"it was announced at the State Department today"—is as taboo on the air as it ought to be in print.

But the ear can be more than just an agency for detecting the fallacy of rules or of applying them too literally. Psychologists tell us that we are using only a part of our mental equipment. It is possible that listening to radio may develop in college students the habit of thinking in "sound" as well as in "significance." If so, composition teachers will no longer get the word "resume" for "retain," or such a remarkable statement as one written by a little lady who once asserted that "the dog ran away, emitting *whelps* at every bound." They will get fewer unconsciously repeated words and more of them repeated for emphasis or artistic effect. They will get fewer adjectives, as adjectives when strung together may look impressive on the printed page, but they sound pretentious and silly when paraded on the tongue.

For this reason journalism teachers should view our commentators and analysts as colleagues who are demonstrating in sound the subtleties so difficult to explain in a classroom. Edward Tomlinson, inserting a last-minute "have" in "I pointed out before" in a recent script, thus substituting a "perfect" for a "past," is giving a lesson in grammar much needed in these days when Latin and Greek are largely eliminated from our curricula and an interest in grammar as such should be stimulated. A commentator achieving emphasis and rhythm through the adroit manipulation of the "poles" of his sentences is acting as a laboratory assistant to composition teachers. Lowell Thomas is proving the effectiveness of balance, so immediately recognizable upon being heard, when he says: "It is flat country, with only slight rises of ground from the beaches that are broad and flat; level ground extending inward—a water level route to Paris."[2] More obviously driving home the point, Leo Cherne asserts that "the issues have been drawn, the sides taken, the contest joined." In using a five-word sentence between one of nineteen and another of fourteen words, Edward Tomlinson is indicating the value of change of pace; and so is Cedric Foster when he uses a seven word sentence between seven sentences averaging eighteen words and twelve averaging twenty.

The truth is that, while the eye plays the major role in adding to the number of words at our disposal, since admittedly the writing vocabulary is greater than the speaking vocabulary, it is the ear that plays the major role in interpreting for us the beauties and intricacies of "style" as such. The eye is unable to judge the effectiveness of onomatopoeia, assonance, or alliteration. Only the ear can appreciate the rhythmical periods of Raymond Swing, Cesar Saerchinger, Max Lerner or Paul Schubert.[3] When, in referring to the robot attack on London, Swing asserts that "in a very true sense it is London's contribution to strategy and so to victory, to bear that load without demanding that strategy be modified. It is something that deserves grateful and long remembrance," he points to the truth of the dictum that "style is the man." The pattern of his accented and unaccented syllables as they flow from his tongue in a succession of characteristic words and phrases is the definite, if perhaps subconscious, expression of his own aesthetic design. It could be no one else's; and once students listening to speakers possessing a style of their own have recognized the individuality of style, they are likely to cease lifting phrases from other writers—some of them the bromides and clichés that are the bane of the city desk—and to abandon any short cuts to a mastery of style, for it is then that they begin to start with the ideas themselves and strive to clothe them in their own language.

---

[2] In the script Lowell Thomas has changed "extends" to "extending."

[3] In a recent letter to the author of this article Paul Schubert writes: "I am glad you are emphasizing the importance of writing for the ear, in preparing radio scripts. One great fault of radio 'commercials' is the fact that they are often prepared by advertising-agency copy writers who think in terms of 'eye appeal.' Big polysyllabic words may look most impressive in print, but frequently sound like so much gibberish when they reach the mind through the ear. Clarity of thought is infinitely more important in radio than in print, because the listener cannot go back and 'hear over.' One of my favorite words in pointing out the difference between eye and ear appeal is 'sough.' 'The soughing of the wind through the pines,' looks pleasant but sounds unpleasant. Apart from words, the rhythm of speech is most important. Radio ghost-writing is almost always fatal, as it is literally impossible for one man to prepare a script in the rhythm of another man's voice. And the reading of a script written in another man's rhythm, is a job for an actor—and only great actors can sink themselves completely into someone else's words. One of Churchill's great strengths as a public speaker is the fact that he obviously prepares most of his own scripts. If a man has a message to get across, he can usually do it most effectively in his own words. In writing for the eye, using the American idiom, jerkiness is often tremendously effective as an attention getter. Thoughts can be 'telegraphed' by laying down unrelated words. But when working for the ear, rhythm and melody must be considered as well as definition, so that the sequence of words—related or unrelated—presents an altogether different problem."

Paul Schubert's point that "the reading of a script written in another man's rhythm is a job for an actor" is interesting to any analyst of the style of Upton Close. In his Sheaffer "World Parade" of August 13, 1944, Upton Close includes the following sentence: "Czechoslovakia, south of the Carpathia Mountains, now sticks like a German-held sliver back into Russian dominated territory, and naturally, with its intelligently hostile population, should provide the next great drama, especially if the Germans become more exposed to the south by the falling-away of Romania and Bulgaria." This might be a difficult sentence for any one but Upton Close to utter; but his arrangement of phrases in logical units that are peculiarly his own and the consequent ease with which he delivers his scripts makes listening to him a delight.

But radio's greatest contribution to education is the opportunity it furnishes journalism students in particular for getting a first hand knowledge of the psychological limitations of the public for whom they aspire to write. In a college radio laboratory and especially in a professional studio they quickly learn that the psychologists are right in their contention that the average memory span is seven-plus words and so they can see the reason for radio's objection to sentences in which subject and predicate are widely separated. In the light of what they discover about the inability of the public to concentrate for longer than a certain period, they understand why UP places a limit of four hundred words on its radio "stories." They begin to grasp what their professors mean when they say that in English, a language almost devoid of endings, the order of words is extremely important. They profit from imitating such a fine example as the one to be found in a Transradio dispatch which announces that "the 29-year-old son of the former Ambassador to England, Lieutenant Joseph P. Kennedy, Jr., is missing in action," realizing how misleading the dispatch would be on the air if read ". . . Kennedy, Jr., *former Ambassador to England, is missing in action.*" Once conscious of the importance of the "word order," students of journalism, after only a small amount of laboratory experience, become more careful in their use of pronouns, shifting with greater skill, when necessary, from plural antecedent to singular pronoun, or vice versa. They learn to submit their antecedents to viva voce test, too, as a college girl should have done recently when, in explaining that a neighbor's pet was developing the habit of having families in a lady's garden, wrote that the animal "was having pups in the garden, which was Mrs. Smith's favorite pastime."

As far as English composition is concerned, the viva voce test is the beginning of adult education. Undergraduates are ceasing to write just to please themselves and are beginning to think of audience reaction. Lowell Thomas omits his cheery "So long until tomorrow!" after Chaplain Brigadier General William F. Arnold's prayer at the close of the D-Day broadcast and they interpret it rightly as an evidence of good taste. In news and "interpretive" scripts students find an abundance of models, "Crosley" tested, that are effective devices for capturing attention; Lowell Thomas's "Look it up on your map," for example, or Cesar Saerchinger's "Think of what it will do!" or the rhetorical questions or the question-and-answer sequences of Cesar Saerchinger, Max Lerner, or Paul Schubert. Undergraduates recognize the effectiveness of the homey, everyday language used by commentators and analysts in addressing the American public, Thomas's "cutting it fine," "given the gate," "walking papers," "on their necks," "up their sleeves," "sweating it out"; Don Gardiner's "on their heels," "in their wake"; Henry J. Taylor's "in there pitching"; Cesar Saerchinger's "lock the stable door"; UP's "on its stomach"; and Transradio's "tangle with." Now less interested in being told how good they are than in mastering their language, undergraduates are more interested in finding the proper word for the proper place, always with an audience reaction in mind.

What their professors have said of the value of "concrete" words now assumes a concrete meaning in Lowell Thomas's "grab," as in "grab Petain"; Cedric Foster's "dashing elements of Patton's armor"; Don Gardiner's "swaying," "smashed," "milling around," "rumbling ahead"; and Transradio's "thrusting," "plunged," and "lashed out." Examples abound in radio scripts of the "motion" words that must carry the full burden of meaning until television plays its part. Meanwhile, journalism students, meeting the competition of the wirephoto in writing for a listening public, can discover further examples of the use of the "concrete," embodying "picture" as well as "motion" words in Cedric Foster's "leapfrog" tactics of MacArthur or in Lowell Thomas's colorful description of a battle in a millionaires' playground abroad. In the words of Thomas, Cannes stands out in "clear, technicolor relief, looking like a study in red and white." It lies in a "country dotted with villas, Hollywood plus, luxurious villas with gardens and swimming pools." American patrol units are "blasting out German snipers in a pink villa overlooking the smiling Mediterranean." American machine guns are firing from beneath "red and white striped awnings over the porch of another villa" which is "lily white with a red tiled roof." Undergraduates listening to Henry Gladstone as he tells of another front, can note his use of the "concrete" in paralleling the process of wirephoto in converting from sight to sound, in order that his listeners may reconvert to sight. Says Gladstone: "We begin to get glimpses of the road to Paris. . . . In another hamlet, we see a street cleaner, carefully sweeping the town square as though making ready for some special celebration. A courteous French traffic policeman waves us ahead and salutes smartly as the little cars speed past."

But, in addition to mastering "economy of stroke" through listening and applying what they absorb, students can get a clearer idea of what is meant by the difference between the denotation and connotation of words and phrases, with the result that they cease to blunder into the use of contradictory figures of speech. More earnest in their study of the meaning of words, they are less inclined to inform their professors that a man lies "prone on his back" or that the "campus in front of College Hall makes a good background for the building." They grasp the fact that often the phrases used by the commentators and analysts are as rich in suggestion as an outright simile or metaphor: the "running wild" of Lowell Thomas, "hammered" of Henry Gladstone, "muzzled" of Cesar Saerchinger, or "sizzled" of UP.

At the same time journalism students while conquering the art of writing more simply are having brought home to them, through the ear as well as the eye, the often subtle distinction between the "news" style and the "editorial" style, between the simply worded and mainly factual sentences of Thomas, Gardiner, Gladstone, and Taylor, and the pronouncements of Swing and Schubert. From our UP and Transradio dispatches students are learning to summarize and to handle "quotes" more accurately. They are beginning to detect the transition from "reporting" to "editorializing" —often stressed to no avail by teachers of journalism—the transition from accidentally expressing opinion in choosing and associating facts to expressing it deliberately in using the oft-libelous word "reckless" or "criminal." And in their composition of editorial scripts undergraduates are more sensitive to the importance of "motivation" and "purpose" if they have been farseeing enough to take as many public speaking courses as possible.

Such courses, in fact, should be an integral part of the curriculum of every school and department of journalism in an era in which newspapermen, magazine editors, and freelance writers are frequently asked to face a microphone. Mere appreciation of Henry Gladstone's effective use of alliteration in "bywords of bravery" or "fighting efficiency" or of Leo Cherne's in "the dollar difference is a pretty dead affair now" is adequate. Recent graduates of college may be forgiven if they have yet to master Paul Schubert's gentle irony, both in script and delivery, in "After all, the Germans are the best strategists in the world—according to Germans"; but if they are offering their services as script writers or announcers, they are expected to be acquainted with the functions of stress and pause, their own proper rate of delivery (Is it 120 w.p.m., or more?), the danger of running to sibilants, the brightening effect of a laugh in the voice, and so forth—all of which can be learned in a college radio laboratory.

There are college professors who disapprove of "non-academic" or "utilitarian" courses, as though news writing courses, for example, were of little value in teaching accuracy, condensation, the handling of transitions, and the use of connotation. It is their privilege to believe as they will. But they are blind or prejudiced if they fail to acknowledge the contribution that radio has made to aural education and to its integration with the visual. Journalism professors, at all events, can forgive radio even for its trick of stressing everything alike (toothpaste and tornadoes) with a consequent vitiating of public judgment, when they pause to consider the role it has played, in this still "visual age," in reminding us that instruction in languages should be more intimately associated with that important little mechanism, the organ of speech.

STANDARDS FOR COLLEGE COURSES IN RADIO BROADCASTING*

FEDERAL RADIO EDUCATION COMMITTEE

BECAUSE of radio's promise for the future, many colleges and universities have introduced radio courses as a part of their educational programs. At the outbreak of the war, approximately 600 were giving credit courses in either the technical, business, or program phases of radio. Except for the technical or engineering side, there was, however, a striking lack of agreement on the goals to be achieved or on the methods for accomplishing them. A careful study of the offerings indicated the need for leadership by some agency that would give direction and suggest minimum standards that would win the respect of both educators and broadcasters. This set of standards is designed as a guide to those institutions that already are offering, or planning to develop at the end of the war, undergraduate courses in the program, business, and listener aspects of modern broadcasting.

OBJECTIVES

A university or college now offering or preparing to offer credit courses in radio broadcasting should prepare a clear statement of its objectives. Generally speaking, the purposes might be any one or a combination of the following:

1. To develop the student's understandin of the social, political, economic, cultural, and international significance o radio.
2. To give students practical training fo employment with stations, advertisin

---

* EDITOR'S NOTE: For nearly two years the Federal Radio Education Committee has been making a study of college courses in radio with a view to setting up minimum standards of instruction. The JOURNAL is here presenting most of the committee's report; the principal omission from the report is the section dealing with "professional training" for radio.

The committee consisted of Kenneth G. Bartlett, Syracuse University, *Chairman;* Lyman Bryson, Columbia Broadcasting System; H. B. Summers, The Blue Network; Judith C. Waller, National Broadcasting Company; Tom Slater, Mutual Broadcasting System; Arthur Stringer, National Association of Broadcasters; Elizabeth Goudy Noel, United States Office of Education; Lloyd E. Blauch, United States Office of Education.

agencies, networks, or firms providing broadcasting with special services.

3. To provide specialized radio training for students in those professional fields that frequently use radio, such as journalism, advertising, speech, music, religion, etc.
4. To prepare (a) teachers to utilize programs and transcriptions in the classroom and (b) supervisory personnel to serve schools as audio-specialists or as directors of educational radio programming.

In determining the objectives, institutions should take into account the present and future needs of the field and the materials and personnel required to accomplish their purpose. For example, while the number of persons who will do something with radio is tremendous, the number who will make their livelihood through employment with stations is limited. Technical developments may materially change the employment picture, but it should be pointed out that the personnel needed to operate American radio is not large and it would, therefore, be unfortunate if too many colleges should undertake professional radio training.

Radio, however, is now so universal that it touches all people. Training students to understand its role in a democratic society would seem to be an objective that might well be met by *most* colleges and universities. The same may be said in respect to the training of teachers for the classroom utilization of programs and transcriptions. The number of audio-specialists that will be needed will, we believe, increase and it is highly important that *all* teachers be made aware of radio as a teaching instrument.

If radio training is to be provided within the framework of training for the older professions, the question of special courses adapted to their needs will depend in great measure upon individual situations.

In each instance, it is emphasized that sound and reasonable objectives can be set and a determination of these is a necessary prerequisite to the satisfactory development of training for broadcasting. The following are the minimum standards that might be used to accomplish these goals.

SOCIAL IMPLICATIONS OF RADIO BROADCASTING

Schools that desire to teach the social implications of radio should meet the following standards:

1. *Competent instructors* with a thorough understanding of broadcasting procedures and a knowledge of the printed materials relating to the field.
2. *Specialized equipment* is not necessary. It would be desirable, however, for these instructors to have radio receivers, transcription turntables and a library of recordings for illustrative purposes.
3. *One or two well-organized courses* integrated into a general educational program are sufficient. Some of the items which such a course might contain are a description of the world's broadcasting systems; the organization and operation of American stations and networks; the control and regulation of broadcasting; the impact of programs on listeners that might aid the student to evaluate the programs he hears and set up his own system of broadcasting standards.

With crowded curriculums, it is possible that this work might well be offered as a part of existing courses, although it would seem desirable, whenever possible, to offer it as a separate subject. But as a separate study or as part of already established courses, the objective here is to help the student understand the social implications of radio.

SPECIALIZED TRAINING IN RADIO FOR STUDENTS IN OTHER PROFESSIONAL FIELDS

Schools wishing to offer specialized training in radio for students in professional fields in which some knowledge of radio is desirable should meet the following minimum standards:

1. *Competent instructors,* meeting sound educational requirements, with a thorough knowledge of actual broadcasting procedures based on practical experience.

   It is, of course, necessary that the instructors of such courses be thoroughly trained in or conversant with the subject-matter field, in addition to the specialized training in radio.
2. *Necessary basic equipment.* While it is desirable that the student have access to the same complete equipment recommended for professional training in radio, the school offering specialized training should have as minimum equipment a standard microphone and recording and playback equipment. In addition, minimum requirements should include the specialized equipment appropriate to the professional or technical field in which radio instruction is given, such as leased wire news service for journalism students.
3. *Well-organized courses,* giving the student in the specialized field the essential knowledge of radio most likely to be directly useful in his profession. The amount of radio instruction that would be desirable will vary according to the student's major field of interest. However, in each professional field, the radio training offered should include two types of material:
   - A. Information concerning the general radio situation, requirements imposed by stations, and attitudes of listeners.
   - B. Practical training in the preparation and presentation of material for radio in the student's special field of interest, such as journalism, music, home economics, or public health.

The committee recommends that the content of any courses offering instruction of the second type described be worked out by specialists in the professional or technical field which the course covers and in cooperation with professional broadcasters. There are within each of the major subject-matter fields, national professional organizations which have established minimum standards for training of students within their subject area. The committee recommends that these organizations give attention early to the manner in which practical radio training might be added to the requirements in their respective fields. The committee also recommends that actual instruction in radio as applied to a specialized professional field be given by an instructor whose particular field is radio.

Quite apart from professional training, radio courses may be used to motivate a student's interest in improving writing and speaking skills. Such an educational service parallels to a certain extent courses in play production and short story writing now offered by many colleges. These are accepted as a part of a liberal education and it is freely admitted that few students will act professionally or become magazine writers. By using broadcasting courses as a means of stimulating interest it is often possible to add variety to the curriculum, develop appreciation that makes for higher listening standards, and helps colleges and universities to accomplish better results in the broader aspects of education than would otherwise be possible. Where desirable, the institution should make clear its purpose, employ teachers whose competence is measured in both the basic fields and in broadcasting, and have such equipment as will permit students to feel that the course is reasonably realistic both in content and in teaching method.

TEACHER PREPARATION IN THE USE OF RADIO

Instruction should be designed to prepare teachers, supervisors, and administrators in the school uses of radio, particularly in the use of recordings, transcriptions, and public address equipment Such instruction should be given as radio units in courses now designed for teachers, supervisors, and administrators, al though special radio courses may also be provided. Schools should meet the following minimum standards:

1. *Competent instructors* giving this instruction should be members of the regular faculty, with experience in classroom utilization of radio programs and transcriptions, and possessing a knowledge of program evaluation.
2. *Basic equipment* includes a good radio receiver, recording and transcription playback equipment, a microphone setup, and a library of recorded educational programs.
3. *Specially designed units of instruction and courses* should cover such topics as the role of radio in education; availability of educational programs; nature and purposes of school broadcasts; classroom utilization techniques; selection and evaluation of programs, supplementary materials, and results; problems of equipment and reception; listening habits and appreciation; school use of recordings, transcriptions, public address equipment, and central sound systems; planning programs for in-school use; broadcasts by schools for general listening; school radio workshops; costs.

The committee recognizes that the training suggested is primarily concerned with classroom teachers, supervisors, and administrators. For audio-specialists, school broadcasters, and program planners needed in the development of frequency modulation broadcasting for education, a more advanced and specialized type of training will be required.

DIAGNOSIS AND TREATMENT OF SEVENTY-TWO CASES OF HOARSE VOICE

ARLEIGH B. WILLIAMSON
New York University

OF SPEECH defects classified as vocal (dysphonia), perhaps the most serious is hoarseness, sometimes called huskiness, characterized by a chronic vocal quality similar to that of the normal speaker with acute laryngitis. The hoarse-voiced person frequently has a hard time being heard; he usually suffers extreme vocal fatigue while speaking before an audience, and may be left afterwards with a sore throat. The hoarse sound, sometimes termed *whiskey voice,* may be very unpleasant to listeners. Then, too, periodic hoarse-voiced public speaking occasionally tends to develop *preacher's sore throat,* or nodes on the vocal cords, a condition which may incapacitate the speaker for long periods and may necessitate an operation.

Statistics kept for many years on vocal disorders in the writer's classes showed that cases of hoarse voice were almost as numerous as serious nasality, the most common defect. A survey of the literature revealed surprising paucity of material on diagnosis and remedy, and the opinion was current that hoarse voice was a problem for the physician rather than for the speech-correctionist. Also, graduates of speech departments who have been associated with the writer seemed unprepared to treat the disorder. These circumstances, together with the fact that many hoarse-voice cases were found to be nonpathological, ten years ago pointed to the need for a study of the causes and possible remedies of the defect.

The sole purpose of the study was that of finding the most important causes of hoarse voice and the most rapid and complete methods of remedy. This purpose eliminated other possible studies—some of which might have been helpful if they could have been undertaken. To have made photographs of each larynx, and x-rays and motion pictures of the vocal mechanism while functioning would have been scientifically valuable. Lack of money and equipment, however, made that impossible. Also, it was considered that such photographic observation was not absolutely essential, either in diagnosis or treatment. The study was, therefore, based on what the trained ear could hear of pitch, quality, and strain, on observation of external muscular function, such as tension of the throat and chest and habits of breathing, on analyses in conference and in classroom of social attitudes and responses, and on nose and throat examinations by medical specialists.

For some time previous to the ten-year period, diagnostic characteristics of hoarse-voiced students had been observed and experiments in remedy had been made, based upon generalizations derived from diagnoses, authoritative literature, and the singing-voice training of the investigator. While, unfortunately, no complete data were kept on these experiments, they furnished the basis of several hypotheses for this study. One seemingly very important characteristic, extremely low pitch, had been found to be common to a high percentage of the cases, and raising the pitch, together with general voice training, had in most instances resulted in complete remedy. Also, contrary to the opinion of some authorities on speech, it appeared that the defect in a great many instances had no relation whatever to a pathological condition of the larynx. Consequently, the study was in part an effort to determine whether detailed observation of all student cases over a period of years would confirm or negate these preliminary data.

Diversity of Cases

The study involved 72 persons, of whom 46 (20 men and 26 women) were students in Washington Square College of Arts and Science of New York University, 23 (men) were graduate students in the Jewish Theological Seminary of America, and three (two men and a woman) were private cases, one referred for treatment by a nose and throat specialist. Of these, a high percentage were natives of New York City or its environs, others were from the Middle-west, Massachusetts, Connecticut, Maryland, and elsewhere in the United States and Canada. The racial backgrounds represented were Irish, English, Polish, Greek, Italian, and Dutch. More than half of the group were Jewish; their antecedents were from every nation of Europe. Many were second and third generation Americans; a number were of old American families. This diversity seemed sufficient to insure against diagnostic characteristics traceable to sex, race, culture, or geographic locality.

The experiment began with one student the first year, and continued with two the second, five the third, three the fourth, four the fifth, three the sixth, ten the seventh, nineteen the eighth, five the ninth, and twenty the tenth. Many students, particularly in the Seminary, who continued treatment beyond the first year, are here listed only in the year in which treatment began.

Diagnosis

Detailed, non-medical diagnoses in the first six years of study were made solely by the investigator. In that period, however, the greater number of cases in New York University were referred to him by other members of the Department of Speech, who confirmed the diagnosis of hoarseness and the results of treatment. In the final four years, superficial diagnoses of hoarseness were made by one or more of eight instructors of the department and were later confirmed by another. In the Seminary, throughout, diagnoses of hoarseness and results have been confirmed by the registrar.

Medical. All of the University cases

had received a thorough medical examination, including nose and throat, by specialists in the Department of Student Health.[1] Additionally, that department had arranged throat examinations by a specially qualified laryngologist for all hoarse-voiced cases. For the fifth, sixth, seventh, and tenth years, however, this special service was not utilized, for early experience had demonstrated that if there was no readily observable chronic nasal and respiratory condition such as would be found in a routine health check-up, the examination was a waste of the larynologist's and the student's time. Again in the eighth and ninth years, when many instructors were making the speech diagnoses, each hoarse-voice student was referred to a laryngologist, with negative results in pathological relationships. The principal value of the medical examination was in determining whether the hoarse quality was caused by a bad cold. For the Seminary students—who were not drawn into the study until the beginning of the fourth year—special laryngeal examinations, beyond a general health check-up, were never part of the routine of diagnosis. Except in cases of chronic colds or nasal drip or when the hoarse condition did not show some immediate improvement as a result of vocal exercises, cases were not referred to a specialist.

Thus, in the University, there was more complete medical control than in the Seminary. The Seminary students did not suffer, however, from this apparent neglect, but had as high a percentage of remedy as cases in the University. The fact is that with but few exceptions the vocal condition involved so little important pathological relationship that the value of routine nose and throat or special laryngeal examinations was largely in disclosing that fact. Tuberculosis as a cause had largely been eliminated by the health examinations, which in the University included chest x-rays and fluoroscopic observation. Any less careful medical procedure than that applied to the University cases might have approached malpractice, and the neglect of throat examinations for some Seminary students—in this study used as a comparative check against the University group—was not without its dangers.

Three cases of nodes on the vocal cords came to the University with the diagnosis from specialists in private practice. Contrary to the admonition of some of the textbook writers on defects of voice to avoid vocal exercises where a pathological relationship exists, two of these specialists had asserted that vocal rehabilitation exercises by a qualified teacher might improve the condition.

Extremely Low Pitch. The preliminary experiment had proved that a great many persons with hoarse voice speak constantly in an extremely low pitch, the men on the notes D, C, B, or A, in the first and second octaves below middle C, acoustically represented as fundamental pitch levels between 146.80 and 110 vibrations per second, and the women on the same notes adjacent to middle C, 277.12 to 220 vibrations per second. The lowest of these notes are for a baritone or contralto singer *in extremis,* almost the very bottom.

Similarly, over the later ten-year period, of the 72 cases, 69 were speaking continuously in a pitch that was rarely, even in inflections, higher than a D.[2]

---

[1] Medical assistance in diagnosis of these cases was made possible through the sympathetic and untiring cooperation of John E. Sawhill, M.D., Professor of Hygiene and University Physician of Washington Square College of Arts and Science.

[2] The method of determining pitch was by ear, the writer imitating with his own voice the pitch of the student, changing the note to a singing tone, and finding the corresponding note on a piano, a method which involves some margin of error, perhaps not exceeding a half to a full tone. Scientifically, it might have been more accurate to have coordinated the ear analysis with a low-pass filter oscillograph study. Such correlation, however, was not necessary in the treatment of these cases, for the possibility of slight error of the ear-piano method was not particularly material, the important determination being one of extremely low pitch, in which an error of one or two full notes made little difference, since the faulty

The greater number habitually kept the voice on B or C, many lower. It is well to observe here that, in singing, the contralto, baritone, and even bass has to train his voice for long periods to "work down" to sing these notes with resonance and without strain. Yet the 69 persons were continuously trying to talk at a pitch which is only "occasional" for singers with deep vocal quality.[3] Only one, a bass, had a naturally low voice; all the rest were "middle" or "high." The bass, a prominent educator, continuously spoke in a mean pitch of B (123.48 v.p.s.) without much inflection up or down, a public speaking level apparently too low even for a bass.[4]

Pitch-quality Misconception. The higher percentage would not admit ever having consciously tried to *lower* the voice. Many were quite unconscious of the low pitch, and in many instances the defect seemed a carry-over from the childhood attempt to talk like an adult. A considerable number asserted, however, that they had made the effort to enrich the voice by *dropping* it; some confessed having tried to imitate the beautiful bass quality of some speaker or actor; a number stated that their English (or sometimes speech) teacher had advised "lowering the voice." A number of theological students had attempted to imitate the deep tones of a celebrated preacher, or sought a lower pitch out of the feeling that there is more of a religious character to a deep than to a "middle" voice.

Initial attempts of the instructor to raise the pitch generally called forth stubborn non-cooperation, which demonstrated a belief of almost the entire group that a low-pitched fundamental tone and resonance predominating in lower frequencies are synonymous. There was little awareness that a trained bass voice is bass in its high as well as low notes, not tenor when it reaches the top, or that a bass, such as Rabbi Stephen S. Wise, may speak habitually in a mean pitch that is only a note or so lower than the mean pitch of a tenor, such as Franklin D. Roosevelt, and yet because of his low-frequency overtones may sound to a listener as if he were speaking an octave lower. As a part of this study, the pitch patterns of these two speakers were located in relation to the notes of a piano and it was found that tenor Roosevelt spoke—with wide inflection variation—in a mean pitch of approximately G immediately below middle C (195.96 v.p.s.), and bass Wise at about E (164.80 v.p.s.), sometimes much higher, a difference of one and a half whole tones, or 31.16 vibrations per second. The speaking-pitch patterns of the Metropolitan bass-baritone Friedrich Schorr were similarly observed and it was found that he spoke in a mean pitch of about F (174.60 v.p.s.).

---

speaking level was usually at least a half octave too low. Of the low pitch, there was sufficient corroboration by other members of the speech faculty (the writer is particularly indebted to Professors Charles A. Dwyer and Charles A. Fritz) in a representative number of cases to render the analysis sufficiently accurate for the purpose of treatment. Despite the margin of error, the fact remains that raising the pitch to a mid-voice level was the most important factor in entirely eliminating a laryngitis-like, chronic hoarseness in 62 of 69 cases and almost entirely in the remaining seven.

[3] Examination of operatic libretti and songs used by concert singers indicates that, in general, the bottom range of music written for a high-tenor is about E sharp or E below middle C, a low-tenor, D or D flat, a high-baritone, C, a low-baritone, A (second octave below middle C), a bass, E flat (same octave), a soprano, middle C, a low-contralto, G or F sharp (below middle C), and higher contraltos and mezzos, between F and middle C. (The writer is indebted to Harold C. Luckstone, voice teacher and Instructor in Music Education of New York University, who has said that these represent the bottom notes which the designated classes of singers can reach with comfort.)

[4] Analysis by the same ear-piano method (involving a slight margin of error) of the pitch level of all the male radio speakers heard over a period of years by the writer revealed only three talking at a level below E flat (155.56 vibrations per second). One, Raymond Gram Swing, in his early days of broadcasting used to speak at about B or lower, second octave below middle C, but has since raised his mean level at least half an octave. Two others, heard only once, were labor leaders broadcasting in a political campaign, and it is interesting to observe that both showed severe hoarseness. Analysis of speakers usually considered to have deep, rich vocal quality disclosed the mean speaking level—with wide variation of rising and falling inflections—of John Charles Thomas to be about G below middle C, Nelson Eddy, a half to a full note lower, Lowell Thomas, at about the same level, Lawrence Tibbet, E to F, and even Metropolitan bassos Cordon and Kipnis, except for falling inflections, not below E flat.

TABLE I
Diagnosis

Diagnosis	*Extremely Low Pitch*	*High Pitch*[1]
Number of cases	69	3
General vocal inadequacy	69	3
Throat tensions		
Chronic colds	7	0
Chronic nasal drip	3	0
Nodes on vocal cords	3	0
Inadequate pitch discrimination	1	0
Emotional maladjustment	28	2
Pitch-quality misconception[2]	66	1
Imitation[3]	0	1
Yelling at athletic contests	3	0

[1] *High pitch* is used only to differentiate from *extremely low pitch*. It does not indicate abnormally high pitch or suggest that high pitch was causal.

[2] Explained in the text.

[3] Imitation could not be determined by any evidence, though it may have occurred.

representing only about 21.36 vibrations per second difference from the fundamental pitch of the President.

Of this distinction between fundamental pitch and the total quality of the voice as the result of segmental harmonics and resonance, the student had to become emotionally convinced before his full cooperation could be gained. One thing that stood in the way of this (according to the testimony of a great many students) was the sound of his own voice—reaching his ears in part through the bones of the jaw and head—heard by him as deep, pleasant resonance.[5] It usually took a recording and the testimony of one of his friends that the rasping, croaking voice on the record was similar to his own to convince him that his vocal quality was not deep and pleasant.

Extreme Throat Tensions. A critical opera goer will have observed that as a singer drops to the very bottom of his register, his voice is apt to be drowned out by the orchestra. Experiments in this study have similarly demonstrated that when a trained speaker drops his voice to the "bottom" he discovers that his volume is immeasurably decreased.[6] The resonance chambers of the voice do not sufficiently enlarge the sound, and the only way he can increase the volume at that pitch so that it can be heard in a large room is to tense the throat and *push.* That is exactly what the 69 persons speaking below pitch were doing, but with them tensing and pushing had become a habit of life. While the primary cause of their hoarseness seems to have been the low pitch, tensing and pushing to gain volume had become a defect in itself. This was the most serious factor of the condition and was difficult to remedy. Change to the optimum pitch was rarely difficult, but even when normal pitch was established, the extreme tension habits persisted, sufficient to produce rasping hoarseness at any pitch.

Emotional Maladjustment. What social factors caused so many of these students to want to change the normal pitch? Observations were made as to extreme shyness, strong inferiority, and more than average introversion, and it was found that the greater number were more reticent and more self-conscious than the average run of college students. Twenty-eight of the low-pitch and two of the high-pitch cases were listed as maladjusted. These thirty, numbering more than an average of the worst cases, did not by any means represent all of the worst. They were, however, the most difficult to deal with and the hardest to motivate and remedy.

---

[5] This observation is confirmed by C. W. Vaderson of the Bell Laboratories, to whom the writer is deeply indebted for much scientific advice that reflects his experience in investigating speech preliminary to the development of the synthetic speaker, the Voder.

[6] In *A Synthetic Speaker*, by Homer Dudley, R. R. Riesz, and S. S. A. Watkins, Bell Telephone Laboratories, Monograph B-1148 (1939), it is stated that "a special interlocking feature of the Voder . . . reduces the volume as the pitch is lowered. This is characteristic of man as he talks. In English speech at the end of a sentence, one usually drops his inflection and drops his volume down to nothingness at the same time."

General Vocal Inadequacy. Vocal adequacy might be defined as those characteristics of breathing, ease of production, completeness of resonance, and variety of pitch, inflection, and quality which are to be found in the voice of the trained speaker or singer. In these 72 cases, tensions interfered with full and controlled breathing, and faulty pitch and tensions prevented resonance and variety.

Inadequate Pitch Discrimination. One student was tone-deaf and could not hear that he was speaking in a rasping monotone on low B. In no other case did there appear to be any relation between hearing and the defect.

Chronic Colds, Nasal Drip, Nodes, Strain of Shouting. Medical examinations had demonstrated that in the greater number of cases there was no particularly unhealthy condition of the organs of speech. In four of the seven cases of chronic colds, two of whom had nodes, the process of remedy was somewhat retarded, but the condition was not sufficient to interfere with almost complete cure of the hoarseness. The nasal drip offered no noticeable interference with remedy.

The laryngologists who made the diagnosis of two of the three cases of nodes on the vocal folds had recommended vocal instruction. These two were listed as having, in addition to the nodes, thickened and inflamed vocal folds, and one, badly inflamed ventricular bands. Beyond the diagnosis *nodes,* no detailed statement was available for the third case. All three were speaking continuously at the very bottom of their pitch range.

Three students attributed the beginning of the hoarse condition to frequently shouting themselves hoarse at athletic contests, a causal connection that could not be authenticated. Their condition was in no observable way different from the rest of the low-pitch group.

Three High-pitch Cases. All these had the general characteristics of strain and vocal inadequacy characteristic of the other group, except that of pitch. All three were tenors, with a mean pitch of middle B, C, and D.[7] Two were badly neurotic, and the other unusually well-adjusted. One of the two had a father and a brother who were low-pitched, hoarse-voice cases. There is a possibility that unconscious imitation of the father may have been causal. No pathological cause was evident in any of the three, and strain appeared to be the important factor.

CORROBORATIVE LOW-PITCH DIAGNOSIS

Included in the study in addition to the 72 cases, but not listed above because only diagnosed and not treated, is a group of hoarse-voiced preachers. The writer had offered to confer with all preachers of a certain denomination located in and about New York who were having any vocal difficulty. Of those responding, 18 had hoarse voice in some degree or other. All 18 were speaking at the very bottom of their register, D below middle C, or lower. All had the same condition of throat strain and lack of adequate resonance of the 72. Since medical examinations were impracticable, the diagnosis was conclusive only in the relation of the hoarseness to extremely low pitch, and to the erroneous conviction that low fundamental pitch results in rich, deep, low-frequency resonance.

---

[7] It is not asserted that this pitch is abnormally high or that in these cases pitch had any causal relation to the hoarseness.

METHODS OF TREATMENT

With the exception of three private students, all others received their corrective instruction in sessions of a voice course, 15 to 25 in a two-hour-a-week section in the University, and six for one weekly half-hour session in the Seminary. All sections contained students with other vocal difficulties. Additionally, there were short periods of private clinical instruction.

Raising the Pitch. Experiments showed that these students, in common with other speech students, had the potentialities of a pitch range of from four to seven (or more) full tones for the easy rise and fall of vocal expression. In this natural range there appeared to be strikingly little difference between baritone and tenor voices, a distinction more largely of quality than of pitch. For men, this optimum range lay somewhere between middle C and the D seven notes lower, with a mean pitch between E and G for the low and F and A sharp for the high voices. For women, the range of ease was generally from five to six full tones higher than for men. Except in the one tone-deaf case, when the notes E, F, G, and A were successively tried with the men and D, E, F, and G with the women, no difficulty was experienced in immediately finding a suitable pitch. By thus experimenting with pitch and breathing, in five to 15 minutes it could be discovered in each case, even in persons having nodes on the vocal folds, whether changing the pitch held the possibility of remedy. The student was asked to take a number of deep breaths, sighing out the air slowly, then sighing out a prolonged [ɑ] on one of the three or four notes specified above, then another until one was found that he could vocalize with ease. After a few attempts, with emphasis on ease and complete throat relaxation, he was generally able to vocalize the vowel reasonably free of grating hoarseness. Immediate effort was made to carry over the same vocal effort to a short sentence, then conversation. He was then admonished to raise his pitch in conversation.

Breathing Exercises. Exercises in diaphragmatic-intercostal breathing, applied to voice drills, reading, and speaking, seemed essential in transferring muscular effort from throat to respiratory muscles. The student was taught to vocalize without any sensation of effort in the throat. The basis for vocalized expiration was the sigh, varied occasionally with the stage whisper.

Voice Recording. Following a discussion of the physics of the defect and the proposed remedy, an acetate recording was made of the voice. Witnesses always were present to testify that the student's voice sounded like the record. Naturally, care had to be taken not to overwhelm him with discouragement, but rather to motivate him.

Eliminating Strain and Developing Resonance. The hoarse-voiced tones had been produced with such effort and strain that it was generally difficult to get the student to realize that he could produce a far louder and more resonant sound than in the past by no more effort than breathing. The resonance drills given him were an adaptation to speaking of exercises common to the training of the singing voice. By relaxation and *forward placement* he had to eliminate the internal vocal rumbling he had hitherto misinterpreted as resonance and learn to hear his voice from the inside as *white,* that is, without apparent resonance. Vocal drills were always integrated with reading and speaking.

Daily Practice. Two 15-minute periods of practice each day of breathing, resonance, reading, and speaking exercises were required. On this no check could be kept except that of the sincerity of the student and of his progress in executing the exercises in class and clinic.

Re-recording to Demonstrate Progress. Nothing proved more useful than the motivation that resulted from the student's being able to compare his voice, after he had made some improvement, with his original recording. This was the proof of the pudding, which generally changed an initial attitude of unconvinced reluctance to that of cooperation or even enthusiasm.

Carry-over to Speaking. After sufficient progress had been made in the practice of corrective exercises, as much as possible of the classroom hour was given over to reading and extemporaneous speaking, each student participating each class session. In the second term, class programs leaned heavily towards short speeches, an act of a play, and practice in parliamentary law. In the Seminary, the carry-over was in reading and preaching.

Social Adjustment. Having to read, act, present speeches, debate, and act as chairman appeared to give all the students more personal confidence. One student summed up this gain in the statement, "I don't consider my improvement in voice half as important to me as my gain in self-assurance." Naturally, one can merely speculate on causal relations between improvement of the vocal condition and growth in social adjustment. If better emotional attitudes did little more than improve the morale of the student in relation to the course, even that was considerable.

Conversation. The final criterion of improvement was conversation free from hoarseness, for in conversing on an unprepared subject, the student could give little conscious attention to his method of producing voice. So, if in a number of conversations there was no reversion to hoarseness, he was pronounced cured.

Three High-pitch Cases. Except for not raising the pitch, these were given the same treatment as the low-pitch group. Hearing tests revealed no abnormalities. Two of the three were given a greater number of private clinical periods than was needed by any of the 69 with low pitch. After they had made progress in relieving throat tension, effort was made to lower the mean pitch several notes.

RESULTS

Figures of remedy are to be found in TABLE II. *Hoarseness eliminated* means that no trace of the original hoarseness remained in conversation or public speaking and that the improved condition showed in ease of speech and in reasonably pleasant resonance. In the low-pitch category 61 of 69 revealed such improvement; in the high-pitch, one of three.

Slight remaining hoarseness characterized the remaining eight of the low-pitch and two of the high-pitch cases, and is to be interpreted as either occasional, slight hoarseness or a *dead* vocal quality, normal in pitch and not hoarse but lacking the ringing quality of resonance or timbre. This was the condition in two of the three *nodes* cases after the hoarse sound disappeared.

Some reasons can be advanced in partial explanation as to why these ten made less progress than the rest. Of the low-pitch group, three were those with nodes, one of whom had only two months' treatment and the other two, four; another had an allergic throat and sinus condition, resulting in continuous colds, and had time for only four months' instruction prior to military induction; two

TABLE II
Remedy

	Extremely Low Pitch	*High Pitch*
Number of cases	69	3
Hoarseness eliminated	61	1
Slight remaining hoarseness	8	2
Number not completing treatment	8	2
Regression to hoarseness	2	0

others had only four months' training and needed a longer period. Still another, though having had a year's treatment, was a sufferer from continuous colds. One, after two years' treatment, had eliminated hoarseness but had never practiced seriously enough to develop resonance. Two, one with nodes and one with chronic colds, are continuing treatment. The lowest percentage of complete success was in the high-pitch cases. One only met the standard. Another was prevented from completing treatment by army induction at the end of four months. The third was the *imitation* case, quite neurotic, whose voice, though having improved in resonance and dropped in pitch, still showed strain.

Unfortunate circumstances prevented continuation of treatment of two cases of nodes. After two months, one graduated from college and dropped out of sight. Another, sent for vocal treatment by a laryngologist, had at the end of four months raised the pitch, eliminated tension, and largely rid herself of hoarseness, though her voice lacked timbre. The medical report on her condition was that the nodes were reduced in size and the vocal cords slightly pink instead of badly inflamed, as in the beginning. Treatment was discontinued at that point.

The other case (still under treatment) had made higher pitch habitual and had eliminated hoarseness in conversation at the end of four months, but ringing resonance was lacking. The original node was reduced in size, the vocal folds were thinner and healthier in appearance, and inflammation of the ventricular bands largely eliminated.

DURATION OF TREATMENT

Low-pitch Group. The greater number required for complete remedy two college terms of two one-hour periods a week. Nineteen, however, had all hoarseness eliminated in one term, though this group showed the highest percentage of those with *slight remaining hoarseness* and of those *not completing treatment* —four out of 23.

The average period for remedy in the Seminary, where each group met once a week, was two years, although four of 22 cases were remedied in one seven-month period. The ratio of remedy to period of instruction is thus about the same as in the University, where sessions were twice as frequent. Six of the Seminary group, however, required the longer period of three years; three required four years. All except one were completely remedied.

High-pitch Group. Three cases, one requiring two years of two periods a week for remedy, another not being completely cured in the same period, and the third not cured in four months, are quite insufficient for generalization. The only inference suggested is that these cases, lacking the radical, remedial pitch-change of the low-pitch group, appeared to need longer periods of treatment. Or else, despite remedy in one case, the procedures followed in this study are incomplete or faulty for this type of difficulty.

REVERSION AFTER REMEDY

Although it has been impossible to maintain anything like an absolute check on those completing treatment, there has been something approaching a representative check. Since in the University students take the remedial work in the sophomore year, the writer and other members of the speech department faculty have had some follow-up contact, largely informal, for the two remaining years. Thus far only one case of reversion has come to our attention, that of an exceedingly neurotic young lady who cannot be convinced that in a low pitch she does not sound like Ethel Barrymore. In the Seminary, where some contact has been maintained with almost all graduates, only two, both among the most difficult cases, seem to have reverted slightly, one to the low pitch and the other to tension. In neither case, however, did the reversion begin to approach the unpleasantness or seriousness of the original condition.

A CASE HISTORY

One case of remedy following a half hour's instruction is worth presenting in detail because it represents all the basic characteristics except one of hoarse voice related to low pitch. The sufferer, a business executive who had to do important public speaking, was having considerable difficulty in talking before audiences. His voice quality was hoarse, his pitch was low A to C, an octave below middle C, and his public addresses were followed by periods of sore throat. His medical history disclosed that, several months earlier, he had undergone a tonsillectomy and that the hoarseness had followed his recovery. Later, a laryngologist discovered inflammation in the larynx and prescribed a period of silence, following which the pathological condition disappeared, but the hoarseness remained. Throat treatments and advice by a number of specialists not having proved remedial, the sufferer had resorted to osteopathy, with some alleviation of the sore throat but not of hoarseness.

In the speech laboratory of the University, brief experiments with breathing and pitch—as outlined above—demonstrated that the speaker had a ringing baritone voice between the notes E and A just below middle C. When, however, he intoned a vowel or spoke a sentence in the higher pitch, the voice he heard reaching his ears from the inside sounded to him *white,* without resonance, or as he stated it, "sissyish," whereas, the croaking, low-pitch tones sounded to him like rich resonance. An electric transcription was immediately made of his habitual voice, then, after a few exercises, of the voice in the higher pitch. So surprised was he at the ringing, rich baritone quality of the higher voice in comparison with the dead, grating sound of the lower that he was permanently convinced and motivated to almost immediate cure. Several months thereafter, and for two years since that time, the writer has heard him speak in public before large audiences, in the higher pitch and without the slightest evidence of hoarseness. What perhaps made possible the almost immediate elimination of the hoarseness in his case, as contrasted with the other 68, is the fact that his strain habits were of only a few months' duration and therefore easy to break, for he seems to have spoken in a normal pitch prior to the operation. It may be that after the tonsillectomy, in an effort to save himself from pain in speaking, induced in part, according to the opinion of a specialist, by the sensitive end of a severed nerve, he had become voice conscious and, once accustomed to the low pitch he had adopted to avoid pain, had continued to speak that way after the pathological need was past.

Comparison with Authoritative Texts

Results of this study have been compared with expositions on hoarseness in recent representative texts that treat of vocal defects. Texts were chosen on the presumption that their authors, among whom are leading speech correction authorities, will have digested and put into practical form the most recent experiments and studies in the field. Such comparison while revealing accord on many points, demonstrates a wide variance on others, and shows decidedly little agreement on the principal observation of low pitch.

Confused Terminology. In the first place, it is impossible to determine whether the term *hoarse voice* indicates a similar diagnosis with all authors. It seems that some use *hoarse* only to indicate a chronic pathological condition and may, by the term *harsh, gutteral,* or *throaty* voice, possibly intend to indicate a nonpathological vocal quality identical with or similar to the pathological. Thus Anderson, a very careful scholar, mentions no pitch relation in "Hoarseness,"[8] but does in "Throatiness";[9] and in connection with "general pitch level . . . too low" uses the term, "scraping the bottom."[10] "Scraping the bottom" seems descriptive of the "acute laryngitis-like quality" definitive of the "hoarse-voice" of this study; so whether Anderson intends "throatiness" to mean a nonpathological quality similar to the rasping sounds of pathological hoarseness is a question. Because of such apparently overlapping categories and the lack of clear distinction between them, it is almost impossible to determine how many authors record a relationship between extremely low pitch and pathological or nonpathological hoarseness.

No Relationship. Six authorities very definitely do not associate the defect with low pitch. Two[11] relate pitch, but not low-pitch, to the defect; four[12] do not mention pitch at all. Of these, Weaver does not list hoarseness in his 46 "Faults of Voice,"[13] though he may mean to include it in "The Gutteral," caused by "bad emotional habits."[14] Avery, Dorsey, and Sickles do not mention the defect. Holmes speaks of its being "caused, in part, by the abnormal secretion of mucus,"[15] by other physiological and pathological conditions, and by "excessive laryngeal tension."[16] Orr speaks of huskiness (chronic hoarseness) as "often the result of neglected colds and constant strain in the use of the voice."[17] He states that "hoarseness and huskiness, are due to a faulty physical apparatus, and as such are primarily problems for the physician rather than the voice teacher."[18]

Works by Gray and Wise, and by West, Kennedy, and Carr discuss pitch relationship, but not low pitch. Gray and Wise state: "Sometimes over-relaxation may produce the husky effect." Also: "The singer's nodules often disappear after a period of rest, or after the speaker has changed the habitual pitch of his voice."[19] The remedial exercises of these authors, however, appear to be unrelated to pitch change.

Although West, Kennedy, and Carr in the most thorough and inclusive exposition of the defect and remedy of any of the texts[20] speak of a causal connection between pitch and nodes on the vocal folds, the reference is to "an increase in volume, a heightening of the pitch, and a 'tensing' of the quality." They say: "It is the rise in pitch that is most largely responsible for the appearance of irregularities upon the edges of the vocal cords. . . . As a rule the voices of such patients should be lowered in pitch, because the vocal nodules generally come as a consequence of too high a pitch."[21] Then in a detailed discussion, they explain that finding the optimum resonance of the voice and transferring speech to its pitch "affords relief from friction to the points affected . . . the relief from rubbing will increase, the farther the point of friction is from the nodes. The change from the habitual public-speaking or singing pitch should therefore be as radical as possible."[22] (There seems no reason to believe that this should not apply to changing the pitch by raising it, as this study seems to demonstrate.) These authors state, further, that "no amount of vigorous vocalization . . . can damage the edge of the vocal fold if the voice is properly pitched; the damage is done by forced vibration of a laryngeal structure."[23] (Such forced vibration in the low pitch is the principal diagnostic finding of this study.)

---

[8] V. A. Anderson, *Training the Speaking Voice* (1942), pp. 66-67.

[9] *Ibid.*, p. 70.

[10] *Ibid.*, p. 73.

[11] R. West, L. Kennedy and A. Carr, *The Rehabilitation of Speech* (1937); G. W. Gray and C. M. Wise, *The Bases of Speech* (1934).

[12] A. T. Weaver, *Speech: Forms and Principles* (1942); F. W. Orr, *Voice for Speech* (1938); F. L. D. Holmes, *A Handbook of Voice and Diction* (1940); E. Avery, J. Dorsey and V. A. Sickles, *First Principles of Speech Training* (1928).

[13] *Op. cit.*, pp. 12-14.

[14] *Ibid.*, pp. 204-205.

[15] *Op. cit.*, p. 109.

[16] *Ibid.*, p. 114.

[17] *Op. cit.*, p. 103.

[18] *Ibid.*, p. 107.

[19] *Op. cit.*, pp. 8-9.

Statements of West, Kennedy, and Carr may explain why the methods applied in some cases in this study resulted in remedy: "Those whose bands show permanent and irremedial irregularities but no active pathology . . . may, by ear, learn to bring about adjustments of the larynx to compensate for the structural abnormalities."[24] (There may have been among the group here studied instances of structural abnormalities overlooked by laryngologists, or cases in which such examinations were omitted.)

Indirect Suggestion of Low Pitch. Four authors, who do not mention low pitch in connection with hoarse voice refer to it in apparently related defects. Anderson mentions it in connection with final words and syllables in "Throatiness,"[25] yet in his discussion of "pitch level of a voice [that] is too low," he mentions "muffled, guttural quality,"[26] but not hoarseness. Fairbanks, discussing "Harsh Quality . . . characterized by a noisy, rasping, unmusical tone . . . organic or functional in nature . . . ," states that "the latter cause is an effect of the strain to produce adequate loudness, particularly at low pitches."[27] Apart from *harsh quality* he distinguishes *hoarse quality* which he defines as "acute or chronic laryngeal infection or irritation."[28] Perhaps the distinction between his *harsh* and *hoarse* and the "acute laryngitis-like hoarseness" of this study is a matter of degree or of nomenclature.

Backus does not mention pitch in relation to "huskiness or hoarseness . . . caused by paralysis of the vocal cords, growths thereon, laryngitis, catarrh, psychological disorders, imitation, or cultural factors . . . observed to occur widely among individuals of foreign-language background, chiefly among Italian, Greek, and Slavic peoples," but says that "absence of pathology in such cases, together with its prevalence, leads one to assign the cause to cultural factors."[29] However, in discussing *"overcoming nonpathological cases of huskiness, hoarseness, and breathiness,"* she asserts that "virtually the same procedure is followed as that just described for altering the pitch."[30] But she says nothing about raising the pitch.

Although Van Riper does not discuss

---

[20] *Op. cit.*, pp. 86-96.

[21] *Ibid.*, p. 89.

[22] *Ibid.*, p. 90.

[23] *Ibid.*, p. 89.

[24] *Ibid.*, p. 88.

[25] *Op. cit.*, p. 70.

[26] *Ibid.*, p. 73.

[27] G. Fairbanks, *Voice and Articulation Drill Book* (1940), pp. 213-214.

[28] *Ibid.*, p. 216.

[29] O. L. Backus, *Speech in Education* (1943), p. 159.

[30] *Ibid.*, p. 162.

hoarseness or huskiness, in the discussion of *throatiness* he states that "it is occasionally the result of lowering the habitual pitch level."[31] There is confusion between this throaty category and the later discussed *harsh voices,* defined as "a rattling, rumbling, cracking or ticker-like substitute for phonation."[32] This statement has more kinship with the definition of *hoarseness* of this study than with Van Riper's exposition of *throatiness;* yet no relation is drawn between harsh voice and low pitch. So it may or may not be that his conclusions are in accord with the low-pitch results of this study.

Low-pitch Corroboration. Van Dusen, in his discussion of "The Throaty Voice" in which he includes *"coarse, heavy hoarse-husky, hollow or muffled"* voices says that the defect is "in some cases . . . due to the use of a pitch range that is not suited to the vocal mechanism of the individual. A study should be made to determine whether or not the optimum pitch is being used. If not, the student should find the range that is best adapted to him. . . ."[33] Under "Avoiding Throatiness," however, we are admonished to be "careful to avoid raising the pitch";[34] whereas, under "Varying the Pitch" (to which we are referred for correction) we are advised to use the higher pitch if, in experiment, "the higher pitch was more satisfactory than the original. . . ."[35] The contradiction, referring to two different technical procedures, is more apparent than real, and this investigator interprets Van Dusen as intimating that too low a pitch is sometimes a cause of throatiness (hoarseness) and that part of the remedy in some cases is to raise the pitch.

The most definite corroboration of low-pitch relation is a statement by Curry: "The low-pitched guttural or hoarse voice quality is frequently observed in cases of laryngeal catarrh. . . . The vocal cords are very relaxed to produce the low pitch."[36]

Points of Agreement. With other diagnostic elements and remedial procedures of this study, the textbook expositions, generally speaking, do not seem to be out of accord. Tension, maladjustment, and lack of resonance are commonly accepted. In some texts, however, over-emphasis on one causal factor, the emotional, the cultural, the pathological, at the expense of all others, occasionally borders on over-simplification. Such incomplete diagnosis, confusion of terminology, and lack of clear definition gives the impression that a number of authors are not speaking out of personal experience, but are merely paraphrasing other written material.

Conclusions

From the diagnoses and the results of treatment in this study, the following conclusions are drawn:

1. Hoarseness, contrary to the opinion of many textbook writers, was found to be primarily vocal rather than pathological and generally a problem for the vocal correctionist rather than the laryngologist. For the protection of patient and instructor, however, it was found advisable to eliminate by medical examinations possibilities of pathological or anatomical abnormalities.

2. The most common principal cause of hoarse-voice was the throat tension resulting from the effort to speak at a level far below optimum pitch. When optimum pitch was established, the principal problem of correction was that of eliminating habits of tension. Such "placing" the voice in an efficient pitch and removing throat tensions generally remedied the hoarseness.

---

[31] C. Van Riper, *Speech Correction* (1942), p. 306.

[32] *Ibid.*, p. 307.

[33] C. R. Van Dusen, *Training the Voice for Speech* (1943), p. 161.

[34] *Ibid.*, p. 93.

[35] *Ibid.*, p. 102.

[36] R. Curry, *The Mechanism of the Human Voice* (1940), p. 82.

3. A common cause of the abnormal pitch was the tendency to confuse low fundamental pitch with the lower vocal-frequencies usually attributed to bass, baritone, and contralto voices. A contributing factor in this in many cases was the apparently pleasant, deep, resonant quality of the hoarse sound as it reached the sufferer's ears through the bones of his head.

4. The highest percentage of complete remedy was accomplished in two college terms of instruction, though a fair percentage was achieved in no more than one term.

5. These conclusions are somewhat at variance with the emphasis of the greater number of authoritative texts on diagnosis and remedy of the defect, which in view of these data might well be opened to re-examination or revision. The apparent disagreement may be due, in part, to confusion of terminology, which points to a need for more general agreement on terminology.

INHIBITED AND UNINHIBITED STRESS

DWIGHT L. BOLINGER
University of Southern California

IT WOULD seem to be natural, when we reach something in our discourse that affects us as more important than its context, to make it sound bigger and louder. This means, acoustically, the use of a greater volume of sound and also a relatively higher pitch, the latter for its "carrying" properties. That this is exactly what we use most of the time is apparent in the majority of utterances in which we attempt to be emphatic about something; volume and pitch rise together, as in "It *wasn't* James; it was *John*," "You'll simply *have* to," "It's the *on*ly way out," "He said *what*?" etc. We may describe this as "rising to a pitch of excitement"; it is the same connection of volume and pitch that every piano teacher has trouble in controlling with the pupil, who wants to play louder as he ascends the scale. Alfred R. Root cites a number of experimental studies to the effect that "greater amplitude of the sound waves is generally accompanied by higher pitch, when speech is studied physically."[1] Since this tendency to associate increased volume with rising pitch seems to be what happens when there is least conscious interference with our soundmaking, I call the stress so affected "unhibited stress."

In speech as elsewhere, however, the "natural" tendency is often checked. It is bad manners to eat with too much gusto, to point with the finger, and to scowl at something unpleasant; so it may be bad manners to do the kind of excited "pointing" that is done with stress on a rising pitch. One therefore gets, culturally, a reversal of the tendency to go up on the important symbol; this reversal, which consists in a going down or a holding down of the pitch of the stress, I call "inhibited stress." That the cultural factor is paramount will become evident as we examine the many utterances having inhibited stress in which the intent to be courteous is present. One of H. O. Coleman's suggested "problems"[2] is "Why do so many complimentary expressions have a rise?" Since the two examples that he gives are "I hope you'll be better soon" (rising on *hope,* falling on *you'll be,* rising on *bet-,* falling on *-ter* and the first half of *soon,* rising on the last half of *soon*) and "Have a good time, old man" (beginning at a fairly high pitch and falling as far as *time;* rising on the last half of *time* and to the end), it is evident that by "rise" he means "rise preceded by a fall." Note that in the second of the two examples, the tonic word *time* is at the bottom of the trough.

---

[1] "The Pitch Factors in Speech—a Survey," QUARTERLY JOURNAL OF SPEECH, XVI (June, 1930), 320-341; see especially p. 334.

[2] "Intonation and Emphasis," *Miscellanea Phonetica* (Supplement to *Maitre Phonétique,* 1914), pp. 7-24.

In the examples to follow, I shall use the symbols / for an upglide, \ for a downglide, U for an upskip, and D for a downskip—meaning, by a "skip," an interval across which there is no connecting glide, the pitch of a following tone being abruptly higher or abruptly lower than that of the last preceding tone. The glide symbols will apply to the syllable (or portion of a syllable, where one is divided between tones) immediately following and continue to apply until another symbol is reached. After U and D the tone is level unless marked to begin a glide. The stressed syllable appears in boldface type. Naturally a good many other tonal nuances are significant, but it is sufficient here for us to be critical only of the general shape of the profile and of the high or low pitch of the stress. Locutions which have no sign to begin with should, unless it is otherwise noted, be interpreted as having a level beginning, at a relaxed medium or fairly low tone.

The contrast between the two types of stress is most conspicuous in the two tonal profiles whose shape is actually determined by stress pitch: the hump-shaped profile of uninhibited stress, and the trough-shaped profile of inhibited stress, with the stress at the peak and bottom of the trough respectively. Let us compare various locutions of these two profiles, to discover the differences in implication: You /shouldn't **do** \that *versus* \You shouldn't **do** /that; /Why did you **tell** \him? *versus* \Why did you **tell** /him?; Leave me a/**lo**\ne *versus* \Leave me a**lo**/ne; It was U **his** D\fault *versus* \It was **his** /fault; Hasn't he U **shown** \you once already? *versus* \Hasn't he **shown** /you once already? The greater courtesy in the inhibited stress is evident. Of course, it would be a mistake to assume that this one device of courtesy is in any way unique; with the right gestural clue (a smile, for example) and an upskip into falsetto, the hump profile will have its sharp emphasis modified by a nuance of courtesy. It would also be wrong to assign all the courtesy even in this profile to the inhibited stress alone; part of it is due to the terminal upglide, which suggests inconclusiveness and "leaving it up to the hearer." But the inhibited stress is the more striking element. Note the absurdity of intoning \Shut **u**/p as an ordinary command.

The trough-shaped profile is also able to alternate with simple upmotion or with the tilde-shaped profile in the expression of surprise. Again, with the trough-shaped profile it is polite or restrained surprise, while with upmotion it is uncontrolled surprise and with the tilde it is perplexed surprise. Compare: They said /**John** was there? and They said /**John**\was the/re? (upglide rapid on *John* in latter example) with \They said **John** /was there?; compare also, He lost /**ev**erything? and He lost U **ev**\erythi/ng? with \He lost **ev**/erything?

In argument, the trough-shaped profile is placatingly courteous: \Too many would re**fu**/se *versus* Too many would re/**fu**\se (upglide rapid on syllable *fu* in latter example); \That's the best I can **do-**/o *versus* That's the/best I can U **do-**\o.

Other profiles may not be altered by stress position, but nevertheless exhibit typical contrasts between inhibited and uninhibited stress. A peculiar instance of this is the one in which the stress is the only syllable at a high pitch. When such a stress is inhibited, it would seem that the high pitch must disappear altogether. But if it did, the hearer would have no evidence of inhibition; there would be nothing to represent the height from which the stress has been pulled down. So the high pitch is retained, but on a following unstressed syllable. Compare uninhibited You U **like** ╲them don't ╱you? with inhibited You **like** U them ╲don't╱you? or uninhibited It isn't that U **I** ╲don't want ╱to with inhibited It isn't that **I** U don't ╲want ╱to.

A simpler example is the plain upmotion of ordinary yes-no questions. This profile usually begins with a level and does not start up until the principal stress is reached. Here the stress may be inhibited by holding back the upmotion until immediately after the stress, or allowing the stress to straddle the upturn; if uninhibited, the upmotion begins immediately with the stress.[3] Some examples in context:

A friend helping with the dishes has dropped a plate. The owner of the plate normally asks Is it **bro**╱ken?, since uninhibited stress, Is it ╱**bro**ken?, would show too much concern for the speaker's property.

A asks *B* to mail a letter. Some time later *A* inquires Have you **mailed** ╱it yet? If *A* said Have you ╱**mailed** it yet? he might be understood to insist too strongly on the favor.

In order not to show too much eagerness, one may say Would you **mi**╱nd? instead of Would you ╱**mi**nd?

Argumentative questions are made more persuasive by inhibition: Is it **my** ╱fault? Are they **sure** ╱I'm the one? Does she think I'm **cra**╱zy? Don't you **trust** ╱me? Shouldn't we **try** ╱them at least?

As might be expected, misplaced courtesy may give rise to the opposite effect—discourtesy. Examples are Don't you ╱**see**? where the frank upmotion is often more acceptable than the inhibited Don't you **se**╱e? The latter may sound as if the speaker were inhibiting his reaction to the other's stupidity. Likewise a clerk's Will a **doz**╱en be enough? spoken after his customer has named the amount, might be taken as inhibited surprise at the smallness of the purchase.

A profile which allows of stress progressively restrained, but never actually inhibited, is that which begins with a high sustained level and proceeds to the stress on the same level or on a lower level. Despite the lack of full inhibition, the comparison with inhibited stress is important because it shows what happens when inhibition is progressively approached. Rather than courtesy, the implication is that of peremptoriness or assertiveness (i.e., non-courtesy) mitigated to a greater or less degree depending on the drop in pitch. The following examples are to be interpreted as having a high beginning level; the downskip should be read first as of a semitone only, and then, for each example, as a wider and wider interval, to judge the change in implication as the stress drops to a lower and lower pitch; no stress should be placed on any syllable except the one marked for it:

It was **not** ╲my fault *versus* It was D **not** ╲my fault, and so with the pitch of *not* dropped lower and lower. I couldn't **help** ╲it *versus* I couldn't D **help** ╲it, and so on. What can **I** ╲do? *versus* What can D **I** ╲do? etc. Judas **Prie**╲st *versus* Judas D **Prie**╲st (*Ju*das sustained or drawled in both examples—an impatient protest), etc. The phenomenon is especially evident in commands whose sharpness the speaker wishes to mitigate somewhat: That's eD**nou**\gh; Don't be so D **su**\re; Stop D **both**\ering me. The extreme of this is the wide downskip with implications of minimization, often courteous (the downskip here is to a fairly low pitch): /Never D **mi**/nd; You're D **right** (*you're* at a fairly high pitch); He D **will** (*he* at a fairly high pitch). "Inhibition" or "restraint" of annoyance, protest, etc., is virtually the implication of this profile when the stress is brought down to a low pitch and then allowed to rise slightly before the terminal fall (the stress rises on an upglide of only about a semitone, and is somewhat drawled; initial pitch is fairly high): That's D e/**nou**\gh. I have heard this last intonation more often around New York City than in the Middle West.

---

[3] Not, however, with a linear upglide, but with a very slight tendency to move downward initially. For the physical basis of this, see A. R. Root, "Pitch Patterns and Tonal Movement in Speech," *Psychological Monographs,* I (1930), 142.

The difference in the degree of inhibition is what most distinguishes British from American intonation. The Britisher inhibits a great deal more, especially in commands and questions, which causes his utterances to sound wheedling to American ears. Probably (though I have not heard an Englishman put it this way) the American failure to inhibit makes American intonation sound rude to British ears. Certainly this is an ingredient in the British impression of Americans as brash and forward. A case in point is Daniel Jones's example[4] Come **on** (*come* at a fairly high pitch), as an intonation that would be more likely to be used to a dog than to a person, while Come D **o**/n (*come* same as before) is suitable for personal use. Come **on** (or even with upmotion at the beginning of *on*), is typical American intonation and is not restricted to the calling of dogs.

In order to understand this contrast, let us examine a number of examples of British English from four sources: Daniel Jones, *Outline of English Phonetics;* Coleman's article referred to earlier; Eugen Fuchs, *Zur Intonation des englischen Fragesatzes* (Bonn, 1935); and R. Kingdon, "Tonetic Stress Marks for English," *Maître Phonétique,* Series No. 3, Vol. XVII (December, 1939), pp. 60-64.

Jones and Coleman actually give rules that imply inhibited stress. Jones says (p. 146) that when yes-no questions "are introduced by a verb, the highest tone is generally on the introductory verb *and the lowest tone is on the most emphatic syllable in the sentence,*[5] or, if no word is specially emphasized, on the last stressed syllable." His example is: Didn't \I see you at the D **sta**/tion the other day? (*didn't* at fairly high pitch)—a perfect example of the trough-shaped profile discussed above. The more likely American intonation is \Didn't I see you at the **sta**tion the other day? with a gradual downglide that remains fairly high even at the end.

Coleman gives two rules (pp. 21-22): "Rule I: In a single sentence *the most prominent word has a fall*[6]: example, My **un**cle went to U MalDvern the other da/y. [American English would be more likely to move *up* on the prominent word *uncle*]. . . . Rule II: In a contrast, the first of the contrasted words has the rise [i.e., is at the bottom of a trough and moves up], the second the fall . . . : example, He's U either a D **foo**/l D or U else a \hypocrite. . . . [American English would be unlikely to drop on *fool,* but would instead move up, and also would be more likely to move up on the second element of the contrast as well, *hypocrite,* instead of beginning the downmotion with the stressed syllable.] Rule II applies of course to alternative questions: example, Will you D go to D **Par**/is or \Rome? [*will* at fairly high pitch]." The more likely American intonation of the last example is Are you going to /**Par**is \or Rome?

---

[4] *Outline of English Phonetics* (Leipsig, 1914), p. 144.

[5] Italics mine.

[6] Italics mine.

The examples that Jones gives of commands expressing request or entreaty (pp. 144-145) all have the principal stress at the bottom of a trough. The two intonations that he gives for the expression "good morning" offer incidental support to the appropriateness of my use of the term "uninhibited." Good U **morn**\ing, he says, is the greeting; Good D **morn**/ing (*good* at fairly high pitch) is the farewell. The warmth and enthusiasm of greeting (real or affected) would be expected to override any tendency to hold back. The latter utterance is of course completely strange to American English, where even the *words* "good morning" would hardly be used at parting. The intonation Good D **morn**/ing might be used by an American as a perfunctory greeting, in response to the greeting of someone else (a total stranger, for example), whose words come as a surprise.

Other examples of inhibited stress from Jones (interpret initial pitch as fairly high): Did they D **say** U/so? (p. 148); How D **do** U you\ manage it? (p. 149); Shall we D **drive** or U shall we \go by train? (p. 150); A D **sec**/ond time? (p. 151); \When we get D **ho**/me D I'll show you, etc. (p. 154; he gives as an alternative a tilde-shaped motion on *home* when it is "emphasized"); \When you got to London U did you \go straight to the ho**te**/l? (neither downglide very steep; p. 155); Did you \ask him what he D **thought** /about it? (p. 156); \Do you like this D **book** /which I bought the other day? (p. 157).

Fuchs gives graphs of twenty-four questions traced from the phonograph records of Sperling's "English Spoken Here" series. Among these are six yes-no questions, all of which have inhibited stress, occurring on or adjoining the trough: Have \you any D **rooms** U/free? (*have* at fairly high pitch). Am U I \rubbing too D **ha**/rd? There are seven questions of the interrogative-word type, all but two of which have the stress on a downmoving part of the profile; and the two exceptions necessarily move up because of contrastive stress: What \would you like, my dear? (*what* at fairly high pitch) is typical. But here we are handicapped for lack of context in comparing with American usage, to which a downmoving stress on such questions is quite normal if circumstances are right. Fuchs's four alternative questions all have upmoving stress, which is to be expected because of the likelihood of contrastive stress in this type of question. The remaining examples are about evenly divided. In all, the balance is in favor of inhibition.

Kingdon's comments are remarkable because he assigns greater force to the inhibited stress than to the uninhibited. Thus I U **ca**\n't U **fi**\nd one, he says denotes "exasperation"; but I D/can't D/**find** D one (wide downskips) denotes "increased exasperation." He calls I can't U **find** /one? a "perfunctory question," and I can't D **find** U/one? (wide downskip) an "emphatic question." For Kingdon, apparently, stress is more effective by reason of what it does not do than by reason of what it does, the suggestion being more potent than the fact.

These British-American differences are differences in degree, not in kind. I have no difficulty in grasping the Britisher's purpose, as I assume he has no difficulty in grasping mine, although I may feel that he is overdoing the amenities a little and he may feel that my manners are not above reproach. There is not the same danger of incomprehension as there is, say, when I understand the Englishman to offer me "a nice pot [pɑt] in the play." In intonation, what he does most of the time I also do occasionally, and vice versa.

It would be wrong to claim too much for inhibition in low-pitched stresses. "Inhibition" implies control, i.e., lowness that at some stage of language-learning has gone counter to a natural tendency. It not only implies control, but in many instances, as we have seen, symbolizes it. The control is conveyable as such to the hearer by reason of appearing in a context where it might not be expected. The best of such contexts are those which start and end at high pitch, namely, the utterances of the U profile; there, with muscular tension to begin with and again to end with, the low-pitched stress stands out as if it were the result of intention rather than of indifference. A panther may sit quietly because he is sated or because he intends to spring; we must look for other clues in the situation to decide what kind of quiet it is. If the whole utterance is \I don't **care** (at a low pitch from beginning to end), and gestural and other clues point to quiescence, the stress is not inhibited, but only relaxed.

THE ORGANIZATION OF THE SPEECH IMPROVEMENT AND CORRECTION PROGRAM IN OREGON[1]

LEON LASSERS

Director, Speech Improvement and Correction, State of Oregon

IN THE past year I have been traveling throughout the state of Oregon, visiting schools and classrooms, talking to school administrators and teachers, conducting speech clinics, and presenting in-service teacher training courses in the correction of speech defects in school children. Centers of population as well as remote districts and villages have been visited. During the year I have had ample opportunity to get a realistic view of the many facts and problems related to the education of the speech-handicapped in the elementary schools of the state. Out of these facts and problems, as they were found in the school communities of Oregon, there is developing what it is believed will prove to be a workable program for the improvement of the school child's speech, the prevention of speech disorders, and the rehabilitation of the speech-handicapped child.

I

Conditions and problems exist in Oregon in connection with a special education program, and specifically in connection with speech rehabilitation, which determine to a large extent the type of planning and organization being evolved to meet them. There is good reason to believe that no resolution of the obvious major problems connected with this program can be effected without first working out a satisfactory answer to a number of less apparent and seemingly less important problems. A recognition of these, as well as the more obvious problems, is essential to a fuller understanding of what is needed in Oregon—and perhaps in other states—if the speech-handicapped are to be greatly helped and if the speech of the average child is to be improved. Many of the situations described here are not peculiar to Oregon.

---

[1] With the completion of a survey and the availability of a modest appropriation by the 1943 legislature, the state-wide program for the education of handicapped children in Oregon has been getting under way. The direct administration of the program has been delegated to Dr. V. D. Bain, Assistant Superintendent of Public Instruction and Head of the Division of Special Education. For the vision with which the recently enacted special legislation was conceived and the many excellent provisions contained in it, the state owes much to him. Dr. Lewis Martin, Director of Special Education in the city of Portland, has also exercised considerable influence in initiating and developing this work in the Portland area. The organization of the speech improvement and correction portion of this program in the state has been assigned to the writer of this report. The circumstances and problems bearing upon a state-wide speech program in Oregon will be discussed in this article. The plan and organization to implement this program will follow in a second article.

Through classroom visitation and teacher conferences in which teachers were encouraged to discuss their problems, attitudes, and reactions freely, a number of facts have become apparent about the speech situation in Oregon. Parenthetically, it should be stated here that in these times of drastic teacher shortages, teachers are inclined to be far more outspoken and candid in discussing their problems and in making their attitudes and reactions known. In many cases teachers in the first eight grades proved more keenly aware of the problems and needs of the young school child than the superintendent or principal. The reason for this may be that the professional background and training of a large number of school administrators has been chiefly in the field of secondary education. Further, the heavy burden of their administrative duties often makes adequate first-hand contact with the elementary classroom difficult or impossible. Practically every teacher of the many hundreds visited recognized the urgent need to give help to the child with a speech difficulty. Many of them decried the lack of speech training for other children as well. *Almost without exception they regretted their own lack of speech training.*

Geography and Population Distribution. Among the factors which make effective speech training in the public schools of the state difficult is geography and the distribution of the population. Oregon is a relatively unsettled empire. It ranks approximately seventh in area among the forty-eight states in the union, with a population of hardly more than a million persons; a little over a third of a million is concentrated in and around the city of Portland. Harney County, one of the thirty-six counties in Oregon, with a population of 6,000 persons and an area of 10,000 square miles, is as large as the state of Maryland. Malheur County, with an area of 10,000 square miles and about the same number of inhabitants, is a little larger than Massachusetts, New Hampshire, or Vermont. Into Lake County all three states of Connecticut, Delaware, and Rhode Island could be fitted.

More than three quarters of the schools in Oregon are classified as rural or semi-rural. How to meet the special speech needs of children in these schools is one of the real problems which confront the speech rehabilitation program.

II

Teacher Training. The greatest and most obvious barrier which stands in the way of the speech improvement and correction program in the state is the lack of speech training on the part of the classroom teacher. In the normal schools and teacher training colleges where the majority of primary and intermediate teachers are trained and where the major emphasis on this training is most needed, little has been done. Teacher training institutions have failed to recognize that the teaching of speech to school children is a function of the elementary school and a responsibility of the classroom teacher; therefore, no special preparation in speech has been given her. This oversight might have its origin in the rather widespread belief that no special preparation is needed to teach speech to school children. Only recently has it been recognized that there is something wrong with this laissez-faire attitude. The number of speech-handicapped and orally unintelligible children in the public schools of the state could no longer be ignored.

It was realized that some sort of speech work should be required of the student preparing to teach. A one-quarter term course in public speaking was then added to the list of required subjects. It was hoped that this would prove of great benefit not only to the teacher but indirectly to the pupil as well, and that it would help solve the problem of children with speech difficulties. The expectations have not been realized. Obviously a course in public speaking is not adequate to meet the speech needs of either teacher or pupil. While other courses in speech have been offered, the liberal arts or speech-for-speech's-sake point of view from which they have usually been taught does not provide the most effective approach for speech instruction in the elementary grades. Furthermore, these courses, when offered are elective, and under the pressure of other course requirements are frequently neglected by the prospective teacher.

It is my opinion, supported by evidence from teachers in the schools of the state, that while a course in public speaking is beneficial to the teacher (and she should be encouraged to take such a course if her electives will permit), the typical course in public speaking is not sufficiently inclusive. There are other courses in speech more basic and broad in their scope which would be of far greater benefit to the prospective teacher. A course in fundamentals with major emphasis on the essential facts about voice and speech and what constitutes good voice and speech in herself would seem to be a more logical first course for teachers. Public speaking might be included as part of such a course.

To meet the speech needs of the child in the primary and intermediate grades and the preparation that the teacher should have to provide for these needs, a wider offering by the teacher training institutions in certain essential speech materials and methods is needed. The essential content of such courses should include: (1) an introduction to the basic requirements of good voice and good speech, with attention directed to the teacher's own speech; (2) methods of teaching speech improvement to all children in the elementary grades; (3) knowledge of the speech problems found in school children, their causes and prevention; and (4) what the classroom teacher can do to correct certain of the more common speech difficulties or defects which she is likely to encounter in her room year after year. Obviously some telescoping will be necessary, but this speech background should be required of all teachers preparing to teach at the primary and intermediate level, and at least two semesters or four quarter terms should be allowed toward its realization.

Few persons in the life of the child have an opportunity to know, understand, and establish rapport with the child as has the interested teacher who has insight and understanding. Especially is this true in the early grades.

In spite of somewhat limited training in speech, there is every indication that the classroom teacher is potentially capable of accomplishing more for the child with an articulatory difficulty or defect than any other worker in the field. The success of the teacher will depend not on *how much* but on *what* speech training she has, on an early recognition of the child's speech difficulty, on the severity of the case, and on her interest and desire to help the child.

Approximately 70 to 75 per cent of speech difficulties of the school children of Oregon are of an articulatory nature. If the primary and intermediate teacher were given training in how to teach good speech to all children, as well as in the prevention, recognition, and basic remedial techniques of speech disorders, a large portion of these cases could be prevented, or discovered and corrected, before they gathered the emotional and psychological manifestations which often become more difficult to correct than the speech defect itself.

III

The problem of the speech-handicapped should not be oversimplified. There are some types of speech disorder that the classroom teacher cannot and should not handle unless she has considerable specialized training. The role of the physician is fundamental, and there is still urgent need for the trained speech pathologist and correctionist. But the success of these professional workers can be greatly facilitated by the assistance of the motivated and informed classroom teacher.

A representative sampling of children at any grade level shows that deviations in any skill and in sense-perception, be it reading, speaking, body coordination, seeing, or hearing, tend to arrange themselves according to the familiar normal distribution, with about 60 per cent of the children, the so-called normal or average, grouped around the center of the curve, and the rest, varying from the slightly deviant to the extremely deviant —representing degrees of ability and disability—approaching either extremity. In the matter of speech differences the teacher will find, almost without exception, that every year she will have children in her room whose speech facility ranges from exceptionally good to exceptionally bad. Thus it would seem advisable to broaden the base of the teacher's preparation so that she may be equipped to handle a larger proportion of the "normal deviants." Only the decidedly deviant or severely handicapped should rightly be considered the principal responsibility of the special teacher.

Many a teacher is concerned and distressed about her inability to help the deviant or handicapped child since her professional training includes little if any experience with these problems. With such consistent regularity do these children appear in classrooms year after year that teachers themselves are beginning to question whether they should be classified as special cases. Teachers find their attention—willy-nilly—turning to them. Some of this attention is mandatory because a frustrated, discouraged, emotionally-blocked child frequently becomes a behavior problem that abnormally drains both the teacher's time and energy.

When urged to help these children many of these same teachers will voice a seemingly contradictory reaction. This reaction occurs, or is implied, so frequently that it cannot be ignored. Put into words, it is this: "Isn't this a job for a specialist?," or "I already have a full load, how can I tackle it?" Both of these queries are deserving of answers.

At present the average classroom teacher experiences an emotional block whenever she encounters a child with a speech difficulty. She is inclined to judge the seriousness of the child's speech difference by the acoustic end-result. She has heard much about the irreparable damage that a non-specialist might do. She has been challenged or called to task on numerous occasions for attempted diagnosis and prescription, or for trying to use remedial measures which she has been told are not in her province. Consequently she hesitates to initiate or proceed with measures that a little information, insight, and common sense would dictate. Even in those cases where she has had some training, she hesitates to take the initiative. One is amazed at the number of simple articulatory cases in the first five or six grades which the regular classroom teacher with some speech training could do much to correct. Unfortunately, in all too many cases, the teacher is afraid to attempt to help the child.

It is all very well to continue to caution or admonish the teacher that she must call upon the services of the speech specialist before proceeding to help the child with speech difficulty. One can hardly find an article on speech correction which does not so caution her. Circumstances, however, force us to be realistic. The fact remains that in many sections of the United States there are no speech specialists. Where they are found they are either few in number, relatively inaccessible, or so overloaded that contact with many thousands of cases in the public schools is obviously impossible. University and college clinics are doing a valuable work in this field, but with limited staffs and large enrollments, the larger part of their time must be taken up with their own students. There are thousands of communities and vast sections of this country in which, if anything is to be done for the child with a speech defect, the regular classroom teacher will have to do it or it will go undone. This situation will probably exist for many years to come. The only invariable stipulation we need lay down for the teacher who is meagerly trained in speech correction is this: the physician should always establish before retraining begins that there is no pathologic or organic condition which would make speech training inadvisable. When this has been done the teacher should be encouraged to seek out the best counsel that can be secured,[2] to discover as much about the child as she can, to read as much of the literature on the subject as possible,[3] and then to go ahead and do what she can for the child. Of course, where it is at all possible to consult a recognized speech specialist or clinic, she should be encouraged to seek advice.

Every provision should be made for giving the teacher enough information about the more typical and frequently occurring speech defects in school children to enable her to help such cases as she may encounter in her room year after year. Where in-service or summer session courses in this field are available, school administrators would greatly benefit both community and school children by giving the teacher every incentive to take such training. To grant additional remuneration to teachers taking such special work would be an effective stimulus. To do so would be merely to recognize that with this additional background and skill the teacher can give better service.

It is to be regretted that at present the teacher who stands to profit most from summer school training still experiences great difficulty in getting the knowledge required. Except in the too few instances where in-service courses come to her school community, the only opportunity which the average classroom teacher has for special training is during summer sessions at universities and teacher training institutions. Too often the courses in speech that are offered in these sessions and for which the teacher has most need or for which she has the necessary prerequisites, are fundamental or basic courses carrying only undergraduate credit. She would like, for example, to take a course in Speech Problems in Children, but it has only undergraduate value; Advanced Speech Correction would give her graduate credit, but she does not have the requirements which would permit her to enroll. Faced with this dilemma, subject to numerous pressures to improve her professional standing with an advanced degree requiring graduate work, and having but limited time and finances at her disposal, she usually chooses courses which carry advanced credit but which do not meet her most immediate classroom need. Caught in such circumstances she often passes by basic courses in speech, speech improvement, and speech correction.

---

[2] State departments of education and college and university speech departments can often give valuable information or advise where it can be secured. Counselling agencies should stress the value and advisability of the teachers taking in-service and summer school courses in speech correction.

[3] State libraries will be glad to supply the teacher with available literature.

IV

Mention should be made here of another criticism frequently made by teachers. A feeling prevails that the teacher-usage point of view is not sufficiently stressed in the presentation of most courses designed for, or at least required of, prospective teachers. Elementary teachers sometimes say that the speech training they have had is not practical enough. Teachers, especially those in service, do not want to be *told* how; they want to be *shown* how, and in a functional or real situation. They want to see things *demonstrated,* and usually with *children.* The teacher in service does not hesitate to tell her friends that one good demonstration is worth more to her than many a well-delivered lecture or many a sheaf of notes.

The classroom teacher's frank—sometimes blunt—words to the effect that she already has a full load and an overcrowded schedule cannot be denied or disregarded. It does not take a fact-finding body to discover that the average grade school teacher has too much to do and too little time in which to do it effectively. This situation is critical and presents a major obstacle to speech training in the elementary schools.

The situation, however, can be improved. Curriculum makers, school administrators, and parents can learn that first things must come first. They must be made aware of the rightful place of speech in the education of the child. At present the notion is still deeply rooted—and with most people accepted without question or reflection—that speech, like eating or sleeping, requires no training.[4] Our laxity in speech standards is undoubtedly one factor which fosters this notion, or perhaps it might be more accurate to say that the notion is responsible for our laxity in speech standards. If a child grows up speaking with at least enough proficiency to make his simpler wants known (providing we attend carefully to certain key words), we feel that his speech is adequate. Hence while the traditional reading, writing, and arithmetic are taught, and more recently music appreciation, art appreciation, geography, and the "use of the toothbrush" have been added, it has not yet been felt necessary to teach good speech to children. The importance of the accepted school subjects should not be minimized, but educators and parents should recognize that for every time the child will read a book, write a letter, listen to *Tannhauser,* travel to Asia, draw a landscape, or solve a mathematical equation, he will have to solve a hundred thousand social equations through the use of speech. Yet we make inadequate provision for speech training in the elementary curriculum and give the teacher little opportunity to develop this skill in the growing child.

V

Speech and the Elementary Curriculum. If speech is to be taught effectively, speech training, at least in the first five or six grades, should be a part of the elementary school curriculum. Not less than 15 minutes daily should be assigned to this work. This does not mean that speech training should cease at the termination of this 15-minute period. All classroom activities and all subjects should be used as the vehicle by which to teach good speech habits to children.

---

[4] This is true although readers have read repeatedly for twenty-five years that speech is not instinctive.

Theoretically, it should not be necessary to teach speech as a separate subject since there are few learning activities which can be mentioned which do not involve it. No one will deny that speech is a part of everything we do. However, this is not to endorse the notion now popular among speech educators and writers that therefore speech need not be taught in the elementary schools as a separate subject; that the good teacher will find golden opportunities to teach speech while she teaches other subjects; and that speech training can be "sandwiched" in between music or spelling or reading or phonics. While this may apply to some ideal instances, it is not founded on a knowledge of the majority of classroom situations. Actually, where speech is incidental or "sandwiched" in between other subjects, it is usually not taught; where no definite time is required for speech training, little training takes place.

So much of what is postulated in education assumes that all teachers are veterans or excellent teachers. While there are many who are experienced and exceptionally capable, the majority of teachers are conscientious but average. They will do what they can with the equipment they possess and in the framework in which they find themselves.

In most school systems there is a prescribed curriculum which the teacher is required to follow and for which she is held directly accountable to her supervisor. It is natural, therefore, that with an already overcrowded schedule and in those systems where speech is not a formal part of the curriculum, the busy teacher should devote her attention to those subjects which *are* a formal part of the curriculum and for which her supervisor will hold her responsible. Under these circumstances—and they are common—speech training if it takes place at all becomes a desultory and sporadic thing only partially effective.

When we continue to insist that speech need not be taught as a separate subject in the elementary schools, we add to, or confirm, the impression that it *is* incidental. As long as this impression is extant, teacher training institutions, curriculum makers, school administrators, teachers, and parents will not protest the inadequate provisions made for speech training. When speech training becomes a formal part of the elementary school curriculum, it will come into its rightful heritage; more adequate teacher preparation in this field will naturally follow and more teachers will be better equipped and better able to do effective speech teaching and speech correction.

The Special Teacher. A very small number of the communities of Oregon employ special teachers. They are conscientious and capable workers. Few, however, have had any appreciable training in speech, and are not assuming responsibility for speech cases. In those few instances where their training or zeal has encouraged them to assume such responsibility their efforts have not been encouragingly successful. One of the principal reasons for this is that the problem of the speech handicapped in a typical community or district is too grave, and communities have been loath, or unable, to employ an adequate number of special teachers. Capable, conscientious, and zealous though she may be, the special teacher who has had some speech training is even in a small system usually so heavily loaded that she finds it impossible to give the handicapped child—let alone the speech-handicapped child—the time and attention he needs. Where there is a special teacher in a system, the classroom teacher has a very human tendency to wash her hands of all her so-called deviants and special problems.

It seems increasingly evident that even where full-time speech correctionists are employed they must have the cooperation of the classroom teacher. Without the intelligent and wholehearted assistance of the *informed* classroom teacher, the special teacher cannot be greatly effective. A classroom teacher who understands something about speech problems—their recognition, prevention, and the less complex remedial measures necessary to their correction—is essential to the rehabilitation of the child defective in speech. Unless the classroom situation is therapeutic, 15 minutes of special drill once or twice a week by a special teacher in a special room in spite of the excellence of the drill is, as Fletcher has suggested,[5] like taking an injured foot out of the presence of the protruding tack, rubbing a little ointment over the wound, and then thrusting the foot back into the presence of the same protruding tack.

An attempt has been made here to explain briefly some of the pertinent facts and problems related to the newly-created state-wide speech improvement and correction program in Oregon, since they determine to a large extent the type of organization being evolved to initiate and implement that program. A knowledge of these problems and their implications is essential to a fuller understanding of what is needed in Oregon if the speech handicapped are to be greatly helped and if the speech of the average child is to be improved. In an article to follow, the writer plans to describe this organization and the program in terms of what has been planned, accomplished, and what is still to be achieved.

[5] John M. Fletcher, *The Problem of Stuttering* (1928), p. 262.

METHODS FOR TEACHING (R) TO THE GERMAN ÉMIGRÉ

MORRIS COHEN
Hollywood, California

THE most difficult consonant for the foreigner to acquire is (r). Therefore, after the differences between the German guttural fricative and our (r) have been explained, and after the physiological positions for the American (r) have been demonstrated,[1] the following methods of training should be tested. *Then the one which helps most should be practiced until (r) is acquired and established.*

Before the testing begins it is always advantageous that the student place his articulatory organs in the proper position for (r). If he cannot do this at all, this procedure should be dropped at once and the testing commenced. But if he can, he should endeavor to pronounce (r) with great vigor, meticulously imitating the instructor's example. He should then be made to hold this (r) four to five times longer than usual, because it is most helpful that he himself hear the new sound he has made. For often unless he hears it, he may not believe that he can pronounce it, as this one consonant has caused him much more trouble than any other, and has betrayed his origin when all the other

[1] The best description for the proper production of (r) is to be found in William Norwood Brigance and Florence M. Henderson, *A Drill Manual for Improving Speech* (1939).

sounds put together might not have done so. Every German this writer has taught felt certain he never could acquire this sound, let alone establish it. Only after the student had heard himself pronounce it was it really possible to teach him the American (r) with moderate ease.

Then each of the following methods should be touched on, as if in passing. The reason is that as the student will still find the sound of (r) difficult to pronounce in words, even though he may have pronounced it perfectly in the preceding basic exercise, he must not be given the opportunity to dwell on this difficulty for a single second, lest he lose heart and revert to his former illusion that it is impossible to acquire. For the same reason he should not be allowed to linger for an unnecessary moment over an exercise in which he pronounces one (r) correctly and several incorrectly. Even when he pronounces several consecutive words containing (r) correctly there should still be action—spontaneous responses—and as little time for thinking on the part of the student as possible, until he is actually working on the problem of acquiring and establishing it. He should be allowed only to test each of the following, imitating the instructor's example without hesitancy, while the instructor watches for the one exercise in which the student pronounces (r) with the least difficulty and the greatest purity.

The cheer "rah, rah, rah," should be vociferated sharply and quickly, so that the student obtains an auditory and tactile sensation of how (r) is produced in conjunction with a vowel. If this method suceeds, it eliminates the gutteral quality of the German (r) before the vowel, because the sudden explosion of a large volume of voice momentarily disrupts the mechanically-fixed positions of the vocal organs, and the low-back tongue position of the vowel prevents contact between the tongue and the uvula—a position necessary for pronouncing the gutteral fricative.

In regions where final (r) is silent, a list of monosyllabic words containing the diphthongs of "air" and "ear," such as *air, bare, care,* etc.; *ear, beer, clear,* etc., should be practiced. Then, where possible, suffixes should be added to every word *(earring, clearer, airy, barest)* and medial (r) pronounced. Such an exercise should be done with only one suffix at a time. It should be taken very rapidly in the beginning so that the student has little chance to realize the fact that he is pronouncing the (r). Also, he should imitate the instructor because when he does so he pronounces the (r) with relative ease. But when he is allowed to see the long list of words with its string of "ominous *r*'s," he finds them more difficult, or even impossible, to pronounce.

Some foreigners will find the pronunciation of (r) much easier when the accent falls on the second syllable in such words as *arrest, erupt, irregular, orang-outang,* etc. Others pronounce (r) more easily when the stress falls on the second syllable and the word begins with a consonant, in such words as *parade, bereft, direct, disrupt,* etc.

The prefixes of *re-* and *ro-* afford excellent opportunities for both the teacher and the student. The instructor can readily make up a long list of words, such as *remember, revolver, rotate, rotunda,* etc.; the student often responds to these with remarkable results, not merely in acquiring the sound of (r), but actually in establishing it. Great care must be taken, however, that such a word as *remedy* does not slip into this exercise inadvertently. The reason for such precaution is that since the accent falls on the first syllable in such a word, the sudden change may upset the student. Only after he has become truly proficient in the pronouncing of our (r), should he be given words in this exercise with the accent falling on the first syllable.

Some find it easiest to acquire (r) when it is preceded by a voiceless consonant in such words as *proof, true, fro,* etc. If they do, it is a simple matter to drop the voiceless consonants later on and practice *roof, rue, roe.* Yet in almost every case it will be noticed that the student finds it much more difficult to pronounce the (r) in *roof* than in *proof.* Therefore, until the (r) seems fully acquired, the instructor should give the student plenty of practice in words with the voiceless consonants before dropping them.

It is true that some few students acquire (r) in the same manner as suggested above when the sound is preceded by a voiced consonant in such words as *break, brush, dream, drove,* etc. This, however, is rare. In spite of its very occasional benefits, such an exercise should not be omitted.

What an instructor should be most careful to observe in practice is whether the guttural consonants in such words as *crust, crude, great, grim,* etc., interfere with the student's facility for acquiring (r). If the guttural consonants impede the student's progress, they should be avoided until (r) is definitely established.

The instructor should also avoid using words which contain vowels which require a large vertical aperture of the mouth for their pronunciation, such as *rouse, cry, royal,* etc. The reason is that if the foreigner has not yet fully developed his tongue muscles he has to open his mouth a great deal and the curled tongue may not be able to make contact with the upper gums; as a result the student may involuntarily substitute his guttural fricative.

There are some foreigners who acquire (r) when it follows a voiceless consonant in the weak syllable of words, as in *predict, fraternal, tremendous, crusade,* etc.

The writer's experience has led him to follow only one rule in this work: Test every exercise with each individual, for the one which helps the student most is, after all, the best. When practice in the particular exercise has given the student sufficient facility in pronouncing our (r), this sound is then carefully developed in other words. Finally, the student practices sentences and quotations bristling with (r) until he has established the sound satisfactorily.

AN EXPERIMENT IN SPEECH EDUCATION IN THE ELEMENTARY SCHOOLS

ROBERT R. PARSONS
Queens College

A GENERAL review of the literature in the field indicates a strong and growing emphasis on speech education, especially on the secondary, college, and adult education levels. With few exceptions speech education has made least progress in the elementary schools. The exceptions are those few schools which truly reflect modern educational theory and practice, and those in some of the large city systems which are staffed with speech specialists.

One of the prime obstacles to progress in speech education in the elementary schools is the traditional subject-matter curriculum still in force in the vast majority of the nation's schools. Speech activity in the traditional school is almost entirely limited to rote repetition of memorized parts of the texts.

The effort of the classroom teacher to improve the speech habits of children is often vitiated by her limited knowledge of both phonetics and methods of speech correction, and by her own speech patterns. Furthermore, she often fails to recognize the fundamental differences between spoken and written language, and over-emphasizes written work in language instruction with a consequent under-emphasis on speech.

Modern educators recognize that the school has the responsibility of helping children not only to get more and better ideas, but also to organize and communicate these ideas more effectively to others. They recognize, also, that the elementary school curriculum should offer increased opportunities to children for the sharing of common experiences and interests through such creative speech activities as class discussions, extemporaneous talks, conversation, dramatizations, choral speaking, and story-telling.

What is implied in the thinking of present-day educators is not the adding of speech training as a special subject to the already over-crowded school curriculum, but rather a transformation of current speech training into a program which promises to aid effective social living. So viewed, the speech program becomes basic to education for democracy and for character development in general. Modern educators are beginning to stress the importance of educating teachers-in-service and teachers-in-training in the fundamentals of speech correction and speech hygiene. What is maintained, of course, is not that every teacher be a speech specialist, but that she have the ability to stimulate and conduct speech activities, the skill to correct minor speech defects, and the knowledge to recognize those defects which require a specialist's attention.

STATEMENT OF THE PROBLEM

Such considerations led the writer to undertake the problem of developing a program for the improvement of instruction in speech education in the elementary schools of West Orange, New Jersey, by means of in-service teacher education.

THE SITUATION AND PERSONNEL

West Orange, with a population of approximately 30,000, is located in Essex County near Newark. According to the latest Census Reports about one half of the total population is of "native parentage," about one third is of "foreign or mixed parentage," while less than one fifth of the population is listed as "foreign-born."

The public schools are organized on the 6-3-3 plan. The approximate enrollment in the seven elementary schools is 2,180; in the three junior high schools 1,250; in the senior high school 1,000. The teaching staff of the elementary schools consists of 75 regular classroom teachers, two teacher principals, a supervisor, and seven special teachers. Physical education and hygiene, required by the state law, are taught by classroom teachers in the elementary schools. The schools employ the services of three registered nurses. Every child is given an annual examination by the school doctor and the school dentist.

The curriculum for the elementary schools is planned by a committee composed of the supervisor of elementary education and three elementary school principals. This committee follows the general plan of curriculum organization suggested by the *State Course of Study for the Elementary Schools.* The schools of West Orange have what is essentially a subject-matter curriculum. Learning is apparently conceived of as a kind of intellectual pouring-in process. Extensive use is made of textbooks; and much teaching consists of questioning children in order to find out whether they have mastered the contents of the required texts.

Fairmount School was chosen as the center of operations for the experiment. Choice was based on several factors: location, enrollment, interest shown in the experiment by the school principal and teachers, and the speech needs of Fairmount School children as defined by the supervisor. The school is located near one of the main thoroughfares in the commercial section of West Orange. It has an enrollment of about 300 pupils and a regular teaching staff of 11 teachers.

The immediate personnel for the experiment consisted of 22 classroom teachers. Of this number 10 were from Fairmount School and 12 were representatives from the remaining six schools, 2 from each. The supervisor selected those teachers who expressed a desire to cooperate and who in her opinion would be the most promising leaders in speech education for their respective schools.

Of the 22 teachers who participated 5 had B.S. degrees and 17 were graduates of accredited normal schools. Fourteen of the teachers reported that they had taken courses in speech elsewhere. None of the teachers had taken courses in speech correction. The average teaching experience of the group was 16 years.

SURVEY OF SPEECH NEEDS AND ACTIVITIES

The first procedure for the development of the experiment was to make a survey of the speech needs and activities of pupils and teachers. This survey was carried on by classroom observations, individual interviews, and an analysis of speech records.

The survey of speech needs consisted of observations made of the speech habits of approximately 300 children in Fairmount School and of the 22 teachers cooperating. The survey of speech activities consisted of observations made in 22 classrooms. Each of these classrooms was visited several times during the time that the experiment was in operation. It is permissible to conclude, therefore, that such observations gave a representative picture as to the nature and extent of speech activities throughout the system. Since the elementary school curriculum was essentially a subject-matter curriculum, it was not surprising to find that the most common speech activity of the classroom consisted of recitations, and that the teachers did most of the talking.

Records were made of the speech of both teachers and pupils. Of the records of 50 pupils an analysis showed such defects as nasality, lisping, denasalization, and sound substitutions. An attempt was made to get records which would reveal the degree or the intensity of these defects. To establish a norm for rating purposes in the class for teachers, 10 speech records were made of children whose speech habits were far superior to the average.

THE EXPERIMENT IN OPERATION

The experiment extended over a period of approximately 11 school months. It consisted of five closely related activities: a course in speech education for teachers; clinical work with children having speech defects; demonstration of speech activities in the classroom; selection, preparation, and presentation of printed materials for teachers; conferences with the supervisor, teachers, nurses, members of the administrative staff; and presentation of the experiment to parent groups.

The Course for Teachers. The course in speech education for teachers was organized in cooperation with the supervisor and the principal of Fairmount School. Sixteen two-hour class sessions were held. The membership of this class was composed of 22 classroom teachers.

the supervisor, the principal of Fairmount School, and the child-guidance teacher. Although attendance was voluntary it averaged 22.5.

The course took into consideration six specific phases of speech education: (1) the nature of speech; (2) speech improvement for teachers; (3) speech improvement for pupils; (4) ear-training program for teachers; (5) speech improvement in the curriculum; and (6) choral speaking as a method of speech improvement. Had it been feasible to extend the course over a longer period of time other important and related problems of speech education might have been included. The plan of adjusting the pace of the course, however, to the requirements of the teachers seemed to be advisable and materials were not presented more rapidly than they could be grasped.

Throughout the course emphasis was placed upon speech improvement for teachers, for it was maintained that the program of speech improvement for pupils depended in very large measure upon the ability of the classroom teachers through auditory channels to provide adequate speech patterns as "models." Consideration was given to the common speech needs of children as these were revealed by the survey. Except for minor deviations such as certain sound substitutions, the needs of these children are probably common to the speech needs of children in most elementary schools. The point was emphasized that the classroom teacher should handle only those speech defects which yield to standard methods of speech correction and which present no great complications or deviations. According to the *White House Conference Report,* 85 per cent of all speech defects of school children fall within this category.

The ear-training program consisted of analyzing the speech records of 50 pupils and 22 teachers. Members of the class recorded their observations on rating sheets. These observations were discussed and re-checked against the speech records. Of all activities connected with the experiment these speech ratings probably made the teachers most aware of their own speech needs and those of their pupils.

Much emphasis was given to choral speaking in the course for teachers because it seemed to offer the most satisfactory solution to the problem of group instruction, which is the characteristic method of teaching in the elementary schools. While many claims have been made for choral speaking as an educational activity, it was maintained that in the West Orange schools such activity had its chief justification as a device for bringing about general speech improvement.

Clinical Work with Children. The class discussions on speech correction in the course for teachers were supplemented by fifteen special demonstrations held in the classrooms during the school day. These demonstrations were given at the request of teachers. They consisted of diagnosing the speech needs of certain children and demonstrating remedial practice procedures. The children examined were those who had been referred to the classroom clinic by their respective teachers.

Demonstration of Speech Activities. These demonstrations supplemented the work done in the course for teachers and were given when requested. Five class periods were devoted to the demonstration of choral speaking methods; and nine demonstrations were given on methods of group discussion.

Printed Materials. Mimeographed bulletins and charts were prepared and presented to the teachers, summarizing the several phases of speech education covered by the course. In addition printed materials were furnished; these concerned related areas which could not be discussed in the course because of time limitations.

Conferences. Several conferences were held with each of the teachers for the following purposes: To help them understand the nature of their speech needs and to give them suggestions for improvement; to discuss speech activities in the classroom; to discuss printed materials prepared for the teacher's guidance; and to evaluate speech practice materials for use with children.

Numerous conferences were also held with the supervising principal, with all elementary school principals, and with the supervisor of elementary school education for the purpose of keeping them informed on the progress of the experiment and to get their suggestions as to how the work might better serve the needs of the West Orange schools.

Reports on the experiment were given at the regular meeting of the Parent-Teachers Association at three schools. Four choral speaking programs were also given by school children to parents for the purpose of evoking their interest and cooperation in the objectives which the experiment attempted to realize.

APPRAISAL OF THE EXPERIMENT

The appraisal of the experiment consisted of four parts: (1) pupils' appraisal, (2) parents' appraisal, (3) teachers' appraisal, and (4) the appraisal of the elementary supervisor and the principal of Fairmount School. Separate questionnaires were prepared for pupils, parents, and teachers, who were requested to give their appraisal by checking answers to the questions listed. The supervisor and the principal prepared written statements.

Pupils' Appraisal. The pupils' questionnaire was answered by 219 children of grades four, five, and six of the classes whose teachers had cooperated. The majority of these pupils felt that they had become more aware of their speech while the experiment was in operation, but to what extent the experiment was responsible for this awareness it is impossible to say. The pupils reported that the work had helped them to enjoy speech improvement and choral speaking. Nearly all pupils expressed the opinion that they had made some effort to improve their speech habits.

Whether children of grades four, five, and six were competent to answer some of the questions listed in the pupil questionnaire is perhaps debatable. But it is believed that they were competent to judge what they liked or did not like.

Parents' Appraisal. Five hundred and fifty of the parents' questionnaires were distributed to the pupils of 20 teachers in the experimental group. The children took the questionnaires to their parents and returned the answered forms to their teachers. A letter explaining the purpose of the appraisal was sent to each parent. Parents were requested not to sign their names to the forms. Approximately 75 per cent of the parents responded.

More than 61 per cent of all parents felt that their children had given more attention to speech than before the experiment was inaugurated. Approximately one-half of all parents thought that their children had improved in speech. (The competence of parents to answer this question is of course debatable; and if they were competent judges, the question would remain as to how much of the change was due to the experiment.) More than 92 per cent of all parents approved of the work which the experiment sponsored. The conclusion is warranted, therefore, that they would probably support a plan for the continuation of such a program.

Teachers' Appraisal. The questionnaires for teachers were distributed by mail. To encourage the teachers to give frank opinions they were requested to return the questionnaires unsigned.

The questionnaire was in three sections: (1) selection, organization, and presentation of materials; (2) use the teachers had made of the materials for their own improvement and understanding; and (3) extent to which recommended speech activities and practices had been operative in the classrooms. Teachers were requested to give their response to each question by placing a check mark in the space above the suitable number of a scale extending from 0 to 4.

The teachers gave a fairly high rating to the questions listed in the first section of the questionnaire. The lowest ratings in this section were given to questions concerned with teachers' understanding of common speech defects of children and on the adequacy of materials for speech improvement. On the other hand, the teachers felt that the aims had been made very clear and that they had derived considerable understanding of acceptable speech standards. They also reported that the course in speech education and the printed materials which supplemented the course had been of great help. All teachers felt that the experiment had given them adequate guidance in finding suitable source materials for creative speech activities.

When rating the second section of the questionnaire, concerned with the use teachers had made of the materials, the majority of teachers felt that the experiment had given them great awareness of their own speech habits and that they had been made conscious of the speech habits of others. Most of the teachers felt, also, that the experiment had helped them to improve their speech habits moderately or considerably; only one teacher felt that the experiment had been of slight help in this respect. The majority of teachers reported that they had made little use of the bibliography on speech education. This would indicate that better provision for a distribution of recommended books might well have been made. On the other hand, more than half of the teachers reported that they had made either considerable or much use of the printed materials which supplemented the course. Only one teacher stated that she had made no use of these materials.

The average response of the teachers on the extent to which recommended speech activities and practices had been operative in their classrooms (section 3 of the questionnaire) was comparatively low. Only nine teachers stated that they had been able to make their pupils aware of acceptable speech habits to any considerable extent. Ten of the teachers stated that the experiment had aided them considerably in diagnosing the speech needs of pupils, while nine teachers felt that they had been helped only slightly in this respect. These statements would indicate that the experiment might have stressed this special help for teachers to a greater extent. More than half of the teachers felt that the experiment had helped them to give a moderate amount of guidance to children with speech defects; only four teachers stated that the experiment had been of slight help in this regard. The experiment apparently succeeded in helping all teachers to recognize opportunities in the school subjects for speech activities.

According to the response of teachers, work in speech improvement for pupils had been increased on the average by about two hours per week. The teachers reported an average increase of about two hours per week given to creative speech activities in the classroom; four teachers felt that there had been no increase; and three teachers stated that the time devoted to such activities had been increased by about four hours per week.

Statements of appraisal of the experiment were received from the supervisor of elementary school education and from the principal of Fairmount School. In general, it was felt that the experiment had succeeded in making the teachers and their pupils aware of their speech habits; and in giving the teachers considerable help in demonstrating methods for speech improvement. The principal of Fairmount School summarized his appraisal as follows:

> As far as this school is concerned, it may be said that it is quite speech conscious; and, that with the start now made, much constructive work will be carried on in the future.

CONCLUSIONS

The experiment was apparently successful in making teachers and pupils aware of their speech habits, and in stimulating an interest in speech improvement. It also helped the teachers of the cooperating group to recognize the need for a definite program of speech education in the elementary schools. Judging from the responses of pupils, parents, teachers, and the supervisor it is concluded that increased attention had been given to speech improvement in the classrooms. It was not possible, however, to measure the quality of such increase.

The assistance given to teachers in diagnosing and correcting speech defects was inadequate. An awareness of the speech defects of children on the part of teachers, had first to be developed, and, according to the responses of teachers, the experiment succeeded in realizing this objective to a considerable extent. Many teachers did not call for help in their classrooms until after the course in speech education had ended. After that time, however, requests for assistance increased to such an extent that it was not feasible to give the necessary time for meeting the needs of these teachers adequately. The majority of teachers expressed the desire to help children with speech problems, and considerable skill was demonstrated by a few teachers in diagnosing and correcting these defects. It is concluded, therefore, that the experiment demonstrated the practicability of educating teachers-in-service for speech corrective work in the elementary schools, but that regular assistance must be given to teachers over a longer period than was possible in the circumstances.

Increased attention was given to creative speech activities. This generalization is based on the reports of teachers, the supervisor, several members of the administrative staff, and on observations made in the classrooms by the writer.

Less than 40 per cent of all parents who answered the questionnaires stated that they had not been informed about the experiment. Assuming that a program of speech education should be based upon home and school cooperation, it is concluded that the experiment could have been improved by giving more attention to parent education. Since approximately 93 per cent of all parents approved of the experiment, it is concluded that they would probably give their support to plans for a continuation of such a program in the West Orange schools.

Speech education can be effectively provided through teacher-in-service education; but continued guidance by a specialist is necessary.

It is hoped that the achievements as well as the mistakes of this experiment may be of some value to others in their efforts to awaken further interest in a better program of speech education for the elementary schools.

SPEECH DEVELOPMENT AT THE INTERMEDIATE LEVEL

HILDRED SCHUELL
Muessel School, South Bend, Indiana

AT THE intermediate level, speech, considered as a basic skill, is increasing in importance in the thinking of progressive educators and administrators. Two problems present themselves immediately. The first is that of content: What is to be taught and how? Exactly what sort of speech training is the child to receive. What tangible results can be shown? The second is the administrative problem of time allotment and personnel. These problems must be approached realistically before a program can function, and neither is easy of solution.

In the first place a satisfactory speech program should always strive to create adequacy, fluency, and security for the individual in the speaking situation. Secondly, the program must be flexible enough to meet specific needs of particular children. To ascertain those needs is the first task of the teacher or director. It is the primary purpose of this paper to discuss language development of the intermediate child, that is, the child between nine and twelve, in relation to his speech needs, as a starting point for determining curriculum material.

Normal-speaking children at this level are able to produce all the speech sounds, and a good many more. They can and do imitate at play an astonishing variety of noises, and ape them with accuracy: machines, motors, cars, trains, airplanes, sirens, birds, cats, dogs, bees, wind, horses, cows, chickens. In this spontaneous interest lies a readiness for articulatory training, for ear-training, for discrimination between speech sounds and sound sequences, because although the child can make all these sounds he does not by any means use them accurately in speech. The sounds which he does not have, or which are impure, vary with the locality and the speech background of the child, which suggests the need for articulation tests before determining what sounds are to be taught to any specific group. It is probable that difficulties will group themselves around discrimination of adjacent vowels, front vowels particularly, sibilants, substitution of *w* for *wh,* and the omission or distortion of final and medial consonants. It would seem almost unnecessary to state that the articulation problems which exist should determine the specific retraining which is given.

Unless there is a pathological condition the intermediate child possesses an entirely adequate voice. His use of it, however, may be an entirely different thing. He may be so insecure, particularly in the classroom, as to muffle it, or stifle it, or use a low monotone. On the other hand, he may injure it on the playground or in competitive play, by screeching. He needs to be taught to secure loudness without forcing or straining, and he needs much language experience to become aware of the differences of pitch, of rate, of volume, of vowel quality, of speech cadences and rhythms, which will prevent the development of a monotonous and lifeless voice, or a harsh, shrill, or nasal one. To provide this kind of language experience is one of the functions of choric speech, at this level, although it is not the only technique which is usable. Training of this kind, based on principles of voice hygiene, can prevent the development of functional voice disorders.

The speech of the intermediate child is ungrammatical. He reproduces endlessly the same errors with verb forms and negatives. These become speech habits which many children carry with them always. Retraining here should be the concern of the speech teacher. It will not be accomplished by the English book or drill pad. The child must learn to hear the error, to know when he makes it. He must form a new speech habit, and techniques similar to those a correctionist uses to make a learned sound habitual will be required. It is difficult to understand the point of view of those who make the distinction between "git" and "get" a matter of importance, but accept as a matter of no concern "you was," and "don't want no." One works against counteracting environmental influences, to be sure, but that is more or less characteristic of the entire educative process.

Technical training, however, meets only one part of the problem. The speech development of the child is complicated, and involves much else which is fundamental. An important aspect of it at this period involves the use of speech as a social amenity. Children at this age are unprepared for many situations in which they find themselves, and they are frequently inhibited in speech because they do not know what to say.

They don't know what to say when they are introduced. They don't know what to say over the telephone. They don't know what to say when they are scolded, or blamed, or accused of something; whether they are innocent or guilty doesn't make much difference. Often they don't like to recite in school, because they fear they will be penalized if they don't say what the teacher wants them to say, and they don't know what answer she wants. They have to resist teasing, sometimes casual and sometimes cruel, and the domination of older or bigger children. In play, they tell each other what to do endlessly, and the insecure child tends to withdraw from the others. One such child confessed that he didn't like to play with certain children in his group because they bossed him too much, and added wistfully, "If I had a little brother, I'd boss him."

They have to meet the well-intentioned banalities of adults, such as, "Aren't you looking fine?" and, "Haven't you grown?" and as one child protested, how do you know how you look, or if you've grown or not since she saw you? Or a child visitor is asked, "Johnny, would you like a piece of cake?" and Johnny blushes and hesitates because he does want one, but he is afraid it isn't polite to say so.

One of the speech needs of the child is obviously some training and preparation for the speech situations which he encounters frequently, particularly the ones which he finds difficult or embarrassing. He makes inadequate responses because he doesn't know how to make better ones, and the resultant sense of inferiority and insecurity is carried over into later social and speech situations.

It is a well-known fact that when a child whose language development has been retarded begins to respond to language stimulation and training, his I.Q. increases. That this is because of improved performance on verbal items does not invalidate the fact that growth has occurred which has enabled the child to perform more nearly on the level of his contemporaries, and to be more adequate in the environment in which he lives. This would seem to be sufficient reason to consider speech in its relation to mental growth, to thinking, to the need to express ideas, to receive and communicate meanings. Fluency in the use of language does not just come of itself. One cannot just say to an intermediate class, tell about your vacation, or tell about your hobby, and have either spontaneity or growth resulting.

Children usually dislike such assignments. The vacation is past; and how do they know what the teacher wants to know about it? And as for hobbies, the other children know all about them, anyway; they have heard it all before. They want new experiences, new ideas—even new words if they mean something and are useful to them. This is the situation into which creative dramatics can fit. It stimulates language development because the story forms a context for new words, new ideas, new associations and new meanings. The child participates doubly in the experience, first as a listener, then with words and action, as the story is recreated by the group. Stories should be read to children, first, to extend experience, and secondly in order that the slow reader, the non-verbal child, may participate freely, and without handicap. What is enrichment for the others is a necessity for him; he will get this experience in no other way.

Pantomime is useful also. It has been criticized as an artificial device, a technique of the theatre. And yet it probably preceded speech, and children use it as naturally and spontaneously and unself-consciously as running or jumping or any other activity. The favorite game of a group of fifth grade boys, during unsupervised play, is one they made up, called "airport." It is almost entirely pantomime, combined with appropriate sound effects. Each boy is a different kind of plane. They take off, gain altitude, spiral, make nose-dives, release bombs over a target, crash occasionally, fly in formation, and make landings. It is later than this, at adolescence, usually, that they become conscious of awkwardness and are self-conscious about movements. But children do not have these inhibitions, and therefore, at this level, pantomime provides a natural technique to use for development of posture, rhythm, and coordination, and for securing freedom before an audience. A fourth grade class was asked one day if they would like to make up some pantomimes to do for their mothers the next day at a Parent-Teachers meeting. The response was unanimous. A child who had been diagnosed as a stutterer by parents and primary teachers was chosen from among the many volunteers to preside; the only difficulty encountered was to console the ones who could not be used because of time. Consolation was secured by the promise that they would have an opportunity some other time.

Probably the greatest value of pantomime in the teaching of speech is that it provides a way of participation for the child who feels a speech inadequacy. It is play; it is something he can do, something in which he can participate without fear. The sense of inferiority is broken down, and it is an easy bridge to free participation in verbal activities as well. Stutterers often feel less inferior; so also do children with retarded or otherwise defective speech. They have ideas to express, and finding a way to express them in the classroom gives them a feeling of confidence they carry over into situations which had been feared or dreaded before.

It is the task of the speech teacher, then, to develop language skills and adequacies, to provide a background of language experience which will stimulate growth and the free interchange of ideas, and to give the child the confidence and security he needs for freedom of expression. The intermediate child is vulnerable and insecure in many ways. He is eager and responsive; he wants to know, to understand, and to win approval. If he is sure of sympathy, if he understands what is required of him and it is not beyond his ability to perform, he will accomplish it; thus he will develop the adequacies one would wish for him.

A basic skill like speech which is

closely related to social adjustment, to the development of the personality and to mental growth, should be a matter of serious consideration to every educator who cherishes the welfare of the child. From the administrative standpoint, there seem to be at present two methods of attacking the problem. One is to enlist the cooperation of a selected group of teachers-in-service who have a good general language background and insight into the problems of child development, and to give them every possible encouragement to acquire the specific skills and training they will need. The second involves the cooperation of teacher training institutions which should instruct teachers in the conditions governing language growth in the child and in the specific techniques which will aid in language development. Finally, objective tests and measurements need to be developed and used with well-matched control groups, to show the gains in the various aspects of language development and social adequacy possible from speech training in the elementary years. Research of this type is of the greatest importance if we are to secure proper content and sound method in the elementary curriculum.

SOME SUGGESTIONS FOR TEACHING COMPOSITION IN THE HIGH SCHOOL FUNDAMENTALS CLASS

KARL F. ROBINSON
Northwestern University

ALTHOUGH it is impossible in this short article to cover the entire subject of teaching composition, secondary school teachers of fundamentals may find some help in certain suggestions which have worked well in the high school. For many years, the writer has found that these methods are practical. It is hoped that they will be of help to others.

I. *Use a high school textbook which contains a strong treatment of this unit for the basic information on composition.*

Such a guide makes the theory easily available to the whole class. It relieves the instructor of developing this material in other ways, such as by lecture or mimeographed sheet. It allows him, however, to supplement it with special devices of his own, as well as to provide more detailed reference materials on particular types of speeches.

II. *Make sure that students understand the essential steps in composition and the reasons for their place in the scheme.*

Although there are variations in procedure in composition, depending upon which textbook is studied, the list below includes the principal steps common to most books.

A. Choose the general subject for the speech.

B. Decide upon the exact purpose of the talk with respect to the particular audience to be addressed.

C. Based upon A and B, state briefly and concisely the central idea of the speech, restricting the subject in terms of the time limits allowed and audience conditions to be met.

D. Make a preliminary analysis of the central idea, blocking out its principal subdivisions.

E. Use available sources of information intelligently and adequately to supplement one's own knowledge on the subject. These sources include:

1. The library
    - a. Encyclopedias and general reference works
    - b. Books
    - c. Periodicals
    - d. Pamphlets
    - e. Newspapers
2. Other sources
    - a. Direct observation of things to be discussed where possible
    - b. Interviews and conversation with experts and well-informed people
    - c. Radio programs
    - d. Letters to persons of competence (where time permits)

F. Record information accurately and systematically in a form which is usable for the individual, being sure to note sources.

G. Select that which is relevant to the divisions of the subject.

H. Organize ideas and supporting information in a systematic written plan or outline.

1. Plan the body first, using D as a basis. Modify it in terms of information found during investigation.
2. Plan the conclusion.
3. Develop the introduction as a means of getting the subject into the attention of the audience to be well addressed.

I. Consider the wording of the speech; try out mentally, orally, and in writing, parts that need careful choice of language.

J. Select an appropriate title.

III. *Employ special procedures in teaching to help the student.*

A. Choice of subjects

1. Analyze student interests in terms of long-time and temporary ones.
2. Develop lists of subjects growing out of these.
3. Let pupils add to this list; provide each with copies of the whole list.

B. Central idea and preliminary analysis

1. Give students practice exercises in stating concisely the various possible central ideas of speeches on general subjects they might use.
2. Let them break these down into subdivisions of which they are composed.
3. Stress the idea that analysis demands clear thinking and an understanding of relationships.

C. Finding information

1. Encourage more extensive reading, listening, and observation among students in order to help them to discover interesting, new points of view, ideas, and information.
2. If the speech class is weak on library skills, take them to the library and teach them how to utilize it. Both public and school librarians are, as a rule, most cooperative in such projects.
3. Urge students to take local trips to observe things; have them listen to stimulating radio programs; ask them to talk with persons "who know."

IV. *Use a laboratory session in meeting individual problems.*

Assign a speech in advance. Have each student choose the general subject, formulate his purpose, central idea, and break it down into logical subdivisions. Tell the class that they are to read widely upon the subject after these preliminary steps and to take adequate notes on their reading.

Then have them bring all of their information, notes, and writing materials to class. Devote class time to a definite laboratory in organization of their materials into a well-knit speech. Use individual conferences in which you talk with each person on his particular job and the problems relating to it. Check the arrangement of materials in the body, conclusion, and the plan for the introduction. The end product should be a highly developed outline.

Such a procedure may take two or three class periods, but it is worth it. It enables the instructor to: (1) check on the work habits of students; (2) evaluate their ability to select their information; (3) note their ability to think and organize ideas; (4) it provides an opportunity to give individual and group instruction in planning the various parts of the speech; (5) it enables the student and teacher to face certain language problems in a preparation session rather than on the platform.

V. *Analyze speech models by other students, by lecturers, and by persons in public life.*

Here the students come into contact with examples of good and successful practice in composition. It helps them to build standards for their own work. This aspect of the study of speech organization can also be handled in a laboratory situation or in a class discussion. The best method is utilize texts of relatively short speeches which are within the understanding of the class. In many instances these can be dittoed or mimeographed by the instructor for use by the entire class, with appropriate study questions to direct analysis and understanding of composition principles. Collected speeches are available in books and in *Vital Speeches,* a magazine which also supplies study guides.[1] The chief objection to these sources of speeches is that they are often too long and too difficult for class study. Teachers can profit from collections of student speeches and others of suitable length and content for high school pupils.

VI. *Observe and analyze the composition of outside speakers.*

This activity is a good sequel to IV and V above. It challenges the student to make note of the essential items in a *speaker-listener situation* and affords him a practical opportunity to check upon the effectiveness of organization. Students may take notes which can be followed by pointed class discussions immediately after assembly talks, political speeches, or radio talks of various kinds.

VII. *Have students check upon organization, materials, and all aspects of composition in subsequent recitations by class members.*

Here the criticism of the class is directed to the results of the laboratory session described earlier. Each individual is asked to note the general subject, central idea, principal subpoints, supporting information, organization, language, and general effectiveness of the composition of each person speaking. Such a process focuses the attention of all listeners upon the structure of each speech; it helps to develop standards for composition work, and encourages a high quality of preparation. This device can be used as often as the instructor desires in order to meet individual needs.

---

[1] A. Craig Baird, *Representative Speeches* (H. S. Wilson Company: New York, 1938-to date); Homer Lindgren, *Modern Speeches* (F. S. Crofts Company: New York, 1926); Lew Sarett and William T. Foster, *Modern Speeches on Basic Issues* (Houghton Mifflin Co.: New York, 1939); W. N. Brigance, *Classified Models of Eighteen Forms of Public Address* (F. S. Crofts and Company: New York, 1928).

ASSUMPTIONS AND THEIR RELATION TO THE USE OF SPEECH DRILLS

ERNEST H. HENRIKSON
University of Colorado

MARGARET THALER
University of Denver

DRILLS are used extensively in speech correction work. It is not the purpose of this discussion to appraise such use of drills in general or to evaluate any particular drill or type of drill, even the one here included. The purpose, rather, is to point out that *any drill* is based on a number of assumptions. Such premises should be analyzed by the person who uses a drill. This will enable him better to evaluate the drill itself and to understand some of the results which may, or may not, arise from its use.

The drill used here was selected because it is in a textbook that has wide use and because it is somewhat "typical" of a large number of drills. This analysis does not in any sense attempt to answer the relatively meaningless question whether this is a "good" or "poor" drill, nor does the discussion pretend to determine which of the assumptions are valid. Such answers should depend on the person using the drill, the person with whom it was used, etc., etc.

> Nasality appears in its most objectionable form on the so-called "short a," or [ae] sound, as in *gas,* and upon the diphthong [au], as in *cowl.* Often a student has only to pronounce these two sounds carefully and all objectionable nasality is avoided. Accordingly, directions and exercises on [ae] and [au] are given here.
>
> *The Pronunciation of* [*ae*].—A common error in the pronunciation of [ae] is sometimes called "pinching" or flattening. By this error the tongue "humps up" in the mouth—rises in the middle until it leaves very little space between itself and the roof of the mouth. This produces a "raised" [ae], or [ae˔]. Nasality usually follows, and when the vowel is preceded by the sound of (k) or (g), as in *can* [kaen], *gas* [gaes], there is also a "palatalization"—the insertion of a *y*-sound [j], so that *cat* [kaet] becomes *kyat* [kjae˔t] and *gas* [gaes] becomes *gyas* [gjae˔s]. To remedy all three errors—raising, nasalization and palatalization at the same time, proceed as follows.[1]

These look like fairly innocent statements—but consider some of the vital assumptions on which they are based. Nasality appears in American speech and in a variety of forms, some of which are more objectionable than others. Carelessness is the basis of much of this nasality, and a person frequently can overcome all such objectionable nasality by exercising care. Tongue position, particularly humping of the tongue, has a definite and important relation to nasalization, but this is no simple relationship. The degree of nasalization differs for different vowels and is further complicated by the influence of the sound preceding the vowel. The result may be not only nasalization but a sinister triumvirate of "raising, nasalization, and palatalization." Fortunately, the trio may be attacked and slain "at the same time" and by the same methods—or at least such is the assumption.

Shades of Einstein! Yet how frequently those of us who use drills consider this use a fairly simple additive process something like this: Take one student, add one drill, shake (or, if need be, pound) well, and presto! a cure, automatically—and, if the student really tries, surely.

Following their introductory description the authors present a series of steps designed to overcome the defects mentioned. All these steps are based on the assumptions that written directions can stimulate oral responses and patterns and that the person using the drill has, or can develop, an auditory and/or kinaesthetic discrimination ability between different vowels and among a variety of forms of the same vowel, some correct and some defective.

---

[1] Giles Wilkeson Gray and Clause Merton Wise, *The Bases of Speech* (1934), pp. 19-21.

These are general assumptions. More specific assumptions relate to each step of the plan of cure. For example, Step 2 reads: "With the forefinger explore in the mouth during phonation (of the sustained [ɑ]) and discover the position of the tongue. It will be found to be flat and inert on the floor of the oral cavity."[2] Here it is assumed that the student can sustain a non-nasal [ɑ] and that the tongue of this particular student is both flat and inert on the floor of his mouth cavity while he is producing the sound. Further, it is assumed that feeling with the finger can be used as a fairly accurate means to determine tongue position and that such probing will not in itself tend to change the position of the tongue.

Step 3 in the sequence of drills directs the student to "pronounce [ae: : :] in a sustained tone, with the tongue only a little higher in the mouth than for [ɑ]. Explore with the finger to make sure that the tongue does not 'hump up.' "[3] This step assumes that the tongue, presumably the whole tongue, should be a little higher when the student using the drill produces [ae] than when he produces [ɑ]. In addition, it is assumed that the student will define "little" correctly, that the tongue should not "hump up" (here again, definition is important) during the production of [ae], and that the student can relate properly kinaesthetic cues relative to the tongue to auditory sensations as he says [ae]. And if the student is to proceed with the rest of the drill, it is assumed that he is producing a "correct" non-nasal [ae] sound at this stage of his drill.

It is not necessary to proceed further to analysis of the remaining steps of the exercise. Nor need one say that the assumptions mentioned are all the assumptions which lie behind the parts of the drill mentioned or even that the assumptions mentioned are the same ones which others would see as bases for the drill. The only purpose of this discussion is to remind those of us who work in any phase of speech improvement that any drill is of necessity based on a large number of assumptions. Possibly we would do well to be aware of at least some of them!

---

[2] *Ibid.*

[3] *Ibid.*

THE FORUM

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee recommends for approval at the Convention of the National Association of Teachers of Speech, in December, 1945, the following list of candidates:

President: **W. Norwood Brigance,** *Wabash College*

First Vice-President: **Magdalene E. Kramer,** *Teachers' College, Columbia University*

Second Vice-President: **Karl F. Robinson,** *Northwestern University*

Members of the Executive Council:

- **Paul D. Bagwell,** *Michigan State College*
- ***Gladys L. Borchers,** *University of Wisconsin, and the University High School*
- **Darrell J. Mase,** *New Jersey Teachers College*
- **Forest L. Whan,** *University of Wichita*
- **Franklin H. Knower,** for one year to fill out Loren Reid's original term.

Submitted by

Gladys Borchers
Henry L. Ewbank
Rupert Cortright
Karl R. Wallace
A. Craig Baird, *Chairman*

---

* Dr. Borchers was absent during this nomination and did not participate in these actions.

MINUTES OF THE EXECUTIVE COUNCIL OF THE N.A.T.S.

LaSalle Hotel, Chicago, Illinois

Wednesday, December 27, 1944, 9:10 A.M.

Meeting called to order by President Aly.

The following members of the Council were present at all or part of the sessions during the Chicago Conference: Bower Aly, John W. Black, W. Norwood Brigance, Robert B. Capel, Rupert L. Cortright, Louis M. Eich, John H. Frizzell, Giles W. Gray, Charles P. Green, Kenneth G. Hance, Charles Layton, Gerald E. Marsh, James McBurney, Horace G. Rahskopf, Loren D. Reid, Clarence T. Simon, Joseph F. Smith, Russell H. Wagner, Karl R. Wallace, Robert West, Claude M. Wise, and W. Hayes Yeager. Herschel L. Bricker was represented by Ernest Bavely, Thomas Rousse by Wilbur Gilman, and Lester Thonssen by A. Craig Baird. Also in attendance were the members elected at this Conference: Willadell Allen, Donald Bryant, Magdalene Kramer, P. Merville Larson, Ruth Thomas, and Andrew T. Weaver.

A quorum being present, it was moved out of consideration for present travel conditions, and for this year only without establishing a precedent, to accept any N.A.T.S. member properly designated by an absent Council Member to act in that member's stead on the Council. Seconded and carried.

It was moved and seconded to accept the President's proposed schedule of meetings for the Executive Council at this

Conference. Wed., Dec. 27: 9:00 A.M. to 12 noon; 2:00 P.M. to 5:00 P.M. 7:00 P.M. to 10:00 P.M. Thurs., Dec. 28: 2:00 P.M. to 4:00 P.M. Fri., Dec. 29: 7:00 P.M. to 10:00 P.M. Sat., Dec. 30: 1:00 P.M. Carried.

It was moved and seconded to accept the President's proposed order of business.

1. Reports of *Ad Hoc* Committees: Nominations, 1945 Conference Time and Place, Relations with the National Council of Teachers of English, Constitutional Revision
2. Reports of Officers: President, First Vice-President, Business Manager, Executive Secretary, Research Editor, JOURNAL Editor
3. Reports of Standing Committees: Research, Finance, Publications, Steering, Speech Education
4. Reports of Special Committees: Intercollegiate Debate and Discussion Activities, Regional Studies in American Oratory, Contemporary Public Address, Encouragement of Scholarship, Securing Sound Pictures of Speakers in Action, Educational Policy
5. Unfinished Business
6. New Business

Carried.

Hance moved, Cortright seconded, to amend the President's proposed order of business to accept the reports of officers before, instead of after, the reports of *Ad Hoc* committees. Amendment lost. Original motion carried. The Committee on Nominations (Joseph Smith, Chairman—Brigance, West, Wagner, Wallace) recommended first, that the Association continue to separate the offices of Business Manager and Executive Secretary; and, second, that W. Hayes Yeager be Executive Secretary to continue in his present capacity and that Loren Reid be Business Manager to assume Cortright's duties next July 1, and that these offices run for three years; and, lastly, that the proposed new constitution provide for an Executive Vice-President and an Executive Secretary, these offices to be assumed by W. Hayes Yeager and Loren Reid, respectively, upon the ratification of the Constitutional changes. By consent, action on the Committee report was postponed until later. By consent, the reports of two *Ad Hoc* committees were postponed until later. West presented the report for the Committee (Weaver, Chairman, Ewbank, West) on Constitutional Revision. By consent, action on the Committee report was postponed until later.

Reports were presented by the following officers in order: President, First Vice-President, Business Manager, Executive Secretary, (excerpts from the Business Manager's report are inserted following these minutes). At 12 noon it was moved to adjourn until 2 P.M. Seconded and carried.

Wednesday, December 27, 1944, 2 P.M.

Meeting called to order by President Aly.

Borchers reported for the Special Committee on Relations with the National Council of Teachers of English. (A digest of this report is printed following these minutes.) The report was received and filed, with thanks to the Committee. Editor of Research Studies, Wagner, presented his report, calling attention to the dearth of scholarly articles in the fields of interpretation and theatre particularly. Report accepted. Retiring Editor of THE QUARTERLY JOURNAL OF SPEECH, Brigance, reported. The report was accepted and Brigance was given a rising vote of thanks for his outstanding achievements as editor of the JOURNAL.

Chairman Brigance (Smith, Yeager, West, Cortright) reported for the Committee on Place of the 1945 Conference: First choice: Columbus; Second choice: New York City; Third choice: Chicago. Cleveland was also mentioned as having received favorable consideration. It was decided to postpone final decision until A.S.C.A. and A.E.T.A. representatives could be counselled. (A straw vote showed 15 for the recommended order; four would place Chicago before New York; three would place New York first; four would place Cleveland first; two Cleveland second.) It was moved, seconded, and carried to return to consideration of the Committees on Nominations and Constitutional Revision immediately following the report of the Finance Committee.

Chairman Ewbank reported for the Finance Committee (Densmore and Simon). He pointed out difficulties in adopting the Association's budget by mail ballot, and that there is no provision in the budget for the Washington Office from January 1 through June 30, 1945. No action taken.

Chairman Smith's report for the Committee on Nominations was taken from the table. After extended discussion, Capel offered a substitute motion: Inasmuch as Yeager has expressed his willingness to resign as Executive Secretary, Cortright be elected by the Council as Executive Secretary for the unexpired six months of the term, and the President be instructed to appoint Yeager for the next calendar year as Executive Vice-President with duties as defined in Article V, Section 2 of the proposed new Constitution. Substitute carried. Motion carried as amended. Smith moved the election of Loren Reid to the three-year term as Executive Secretary beginning July 1, 1945. Seconded and carried.

Brigance moved a resolution of thanks to Cortright for six years of service. Smith seconded. Carried.

The President appointed a Committee (Brigance, Chairman; Smith, West) to suggest an appropriate gift for Lorene B. Welch in recognition of the fact that upon the termination of her services in the Association's business office next June 30, she will have served just two months short of twelve years.

Ewbank read the proposed new Constitution and it was taken up Article by Article. (The complete proposed new Constitution for the Association with all changes made by the Council incorporated therein is printed immediately following these minutes.) Recess for dinner was taken during these deliberations.

It was moved, seconded, and carried to recommend to the Association adoption of the Constitution and By-Laws as amended. In conformity with provisions of the present Constitution prescribing the method for Constitutional change, it was ordered that a copy of the new Constitution as proposed shall be printed in the April 1945 issue of the QUARTERLY JOURNAL OF SPEECH and shall then be presented with the Council's recommendation for ratification at the Association's 1945 Conference. At 10:30 P.M. it was moved to adjourn until Friday at 7 P.M. Seconded and carried.

Friday, December 29, 1944, 7:00 P.M.

Meeting called to order by President Aly.

Wallace presented the report of the Committee on Committees. Action deferred until after hearing the Committee reports.

Knower reported for the Committee on Problems in Speech Education. He called first on Wiksell, Chairman of the Junior College Subcommittee. The Committee recommended:

> That a committee be appointed to study the objectives of the Communications course on the Junior College level.
>
> That this committee take the initiative in studying, selecting and then recommending that findings concerning the communications concept be published in a yearbook in speech education.
>
> That this committee, if selected, be appointed immediately and be asked to prepare

an agenda for the year before leaving Chicago—thus making it responsible for certain accomplishments by next December.

Report accepted and placed on file. Rahskopf reported for the Subcommittee on Colleges and Universities. Report accepted and placed on file. The appointment of Wilbur Moore, Central Michigan College of Education, as the new Chairman of the Subcommittee on Teachers Colleges was announced, but former Chairman Kramer still had a final report to present. Her report was presented on the Survey of Speech Education in the Teachers Colleges and it was recommended that the Council approve and arrange for the publication of this report. (See page 242 for digest.)

Committee Reports were interrupted to hear greetings from Columbus, presented by Wiley with a strong urge that the 1945 Conference be scheduled for Columbus.

Robinson reported for the Subcommittee on Secondary Schools. He summarized activities of the Committee, mentioning its Service Division, the articles published in the JOURNAL, and the off-prints of several articles which have been given wide distribution. He recommended, in addition to the continuance of the present committee and its projects: The publication by the N.A.T.S. of "A Post War Program for Speech Education for Secondary Schools" as prepared by the Chairman and approved by President Aly, Executive Secretary Yeager, and Chairman Knower of the Committee on Problems in Speech Education; and a study by the Committee and the N.A.T.S. of "Standards and Practices in Forensic Activities in Secondary Schools," in order to make recommendations which will clarify the Association's position with respect to the contest field. Report accepted and placed on file.

Knower presented a report in behalf of Rasmussen for the Subcommittee on Elementary Schools. The report called attention to the success of the Committee's volume: *Guides to Speech Training in the Elementary School,* pointed out the Committee's growing concern with Reading in the elementary school, and emphasized its successes in getting articles published and speeches made before teachers' groups. Report accepted and placed on file.

Knower presented the recommendations of his committee: First, that the Association sponsor brief statements of our educational program for the various levels of instruction, and make the statements available for distribution to other teachers and administrators. Second, that educational committees concentrate on an analysis and evaluation of courses in communication skills with the view to the development of an official Association report on this movement. Third, that new committee appointments be announced early in this Conference to permit the development of plans for work before the termination of the Conference. Fourth, that a plan of committee reorganization be so set up that the Central Committee on Problems of Speech Education function as an integrating agency of all education committees of the Association, and that the Central Committee be authorized to appoint subcommittees to study and report on special problems. Fifth, that a special committee of this general committee be appointed to investigate the request of Dr. Hertha Tarrasch for help in instituting a Speech program in the Philadelphia Public Schools with authorization to act in the name of the profession in this matter. Report received and filed for future action.

Emery presented a statement concerning future radio developments. Dr. I. Keith Tyler offered the cooperation and affiliation of A.E.R. with the

N.A.T.S. Hance reported for the Committee on Publications. Acting upon the resolution of the 1943 Executive Council (JOURNAL, April, 1944, p. 241), he reported that assurance had been given by Mr. Martin Luther, of the Expression Company, that "the corrections furnished to us by Professor Knower" would be incorporated in the revised edition of *Guides to Speech Training in the Elementary School* and "that corrected copies of the Report will be exchanged for all copies of the original printing returned to us." In presenting the Committee's decision that although its members approve of the purposes and objectives of *Theatre Annual*, one-half of the members believe it unwise for the N.A.T.S. to permit any advertising concerning this publication to claim N.A.T.S. endorsement as they disapprove of N.A.T.S. endorsement of any such publication, Chairman Hance urged the Council to review this decision. The Committee further recommended that Professor Clyde Dow, editor and publisher of *Speech Abstracts*, be encouraged to continue his work until such time as the N.A.T.S. can take over the project. No action taken.

Chairman Rayner (named by Phi Rho Pi) reported for the Committee on Intercollegiate Debate and Discussion Activities, announcing the final wording for this year's proposition as: "Resolved, That the Federal Government should enact legislation requiring the settlement of all labor disputes by compulsory arbitration when voluntary means of settlement have failed, constitutionality conceded." He also noted that Clifton R. Lines, Eastern State Normal School, Madison, South Dakota, had been added as a member of the Committee in addition to the members listed in the April 1944, JOURNAL. Report accepted.

Chairman Ewbank presented a supplementary report for the Finance Committee recommending that the Executive Vice-President be voted a budget of $350.00 for use from now through June 30, 1945, and that he be permitted to take from this budget his expenses to this Conference. Moved, seconded, and carried. Smith took the Chair as Chairman Aly reported for the Committee on Regional Studies in American Public Address. The Chairman outlined the Committee's province and aims, recommended that its title be changed to: "Committee on History of American Public Address," listed its present membership (Brigance, Dickey, Ewbank, McCall, Rahskopf, Thonssen, Wagner, Wallace, Yeager), and referred to progress on the immediate problem of appointing an advisory council including at least one representative from each state where research is contemplated. Report received and filed.

Chairman Gray reported for the Committee on Encouragement of Scholarship (Dolman, Gilman, Strothers, Robb, Thonssen, Wagner). Report received and filed.

Brigance read the report from Chairman Woellhaf, of the Committee to secure Sound Pictures of Speakers in Action, recommending that the Committee continue to "stand by" until conditions favor an active program. Report received and filed.

Yeager reported for the Committee on Educational Policy recommending discontinuance of the Committee. Report adopted.

The Report of the Committee on Committees was taken from the Table. It was moved to adopt Recommendation I:—"That all committees should make an annual report to the Executive Council; that no committee shall represent the N.A.T.S. without specific approval of the Executive Council; and that all vacancies on all Association committees during the interim between Council meetings shall be filled by the President who shall report all changes to the Executive Secretary. Seconded. It was moved and seconded to require that all changes also be reported to the Executive Vice-President. Amendment carried. Recommendation, as amended, carried.

President Aly returned to the Chair. Cortright moved adoption of the following recommendations of the Committee on Committees—specifically omitting provision for the Committee on Problems in Speech Education and a suggested requirement to be placed upon the Finance Committee: That the Committee on Research be discontinued, with the understanding that its function is to be performed by the Editor of *Research Studies* and his editorial board; That the Committee on Finance have added to it Alan H. Monroe to replace Ewbank who is ineligible for reappointment; That the present personnel of the Committee on Publications be approved without change; That the Steering Committeee be discontinued; That the Committee on Committees stand as automatically provided for by its ex officio make-up; That Charles Layton be continued as the Association's representative to the Committee on Intercollegiate Debate and Discussion Activities; That the Committee on the History of American Public Address be continued with its present membership as reported by Chairman Aly; That the Committee on Contemporary Public Address be continued with its present membership and with Wayne Thompson as Chairman; That the Committee on the Encouragement of Scholarship be discontinued; That the Committee on Sound Pictures of Speakers in Action be discontinued for the duration of the war; That the Committee on Educational Policy be abolished; and That the Committee on Constitutional Revision be continued as is. Seconded and carried.

It was moved and seconded that the following new Committees be set up as recommended by the Committee on Committees:

1. That Giles W. Gray be continued as Chairman and with personnel as he has appointed it, for the Committee which he recommends shall be called the Committee on the History of Speech Education.
2. That there be a new committee on the Theatre, the personnel to consist of John Dolman, Jr., Chairman, A. M. Drummond, and C. Lowell Lees.
3. That a Committee on Radio be created with Forest L. Whan as Chairman; with Walter Emery as a member; and with three other members to be named by Whan and Emery together with President Smith. All carried.

Thompson reported for the Committee on Contemporary Public Address. He outlined in considerable detail the many possibilities which his Committee sees for rendering invaluable service to future study of Public Address through contemporary facilitations. Report accepted.

Brigance again brought to the Council's attention the report of the Committee on Time and Place for the 1945 Conference. It was pointed out that A.E.T.A. favored Columbus only as a last choice and the A.S.C.A. preferred Chicago. After lengthy discussion, Cortright moved, Brigance seconded, that the Executive-Secretary-elect be authorized to arrange for the 1945 Conference, if practicable in his judgment after investigation, at Columbus; and if he deem that not practicable, then at Cleveland. Carried.

Wallace moved that the dates for the 1945 Conference be December 27, 28, 29. Seconded and carried.

Cortright moved that the incoming

President, after consultation with the Committee on Committees, be authorized to name the personnel of the Committee on Problems in Speech Education and its Subcommittees. Seconded and carried.

Brigance reported for the special Committee on Gift and moved that Mrs. Cortright be authorized to expend $100.30 for a gift of sterling silver to be presented to Mrs. Welch as a token of appreciation from the Association for her nearly twelve years of loyal and efficient service in the Business Office. Seconded and unanimously carried.

Hance raised questions concerning the several proposals made by Committees for additional publications—especially the proposal from the Committee on Relations with the National Council of Teachers of English. Gilman moved that all such recommendations be referred to the Committee on Publications. Seconded and carried.

Yeager moved, Gilman seconded, that a Committee be appointed by the President to study and plan possible sectional arrangements at future conferences which might prove more satisfactory for special interest groups—the Committee to report at the next Conference. Carried.

Adjournment carried at 10:45 P.M.

Saturday, December 30, 1944, 1:00 P.M.

A brief special meeting was called to order by the President to consider a recommendation from the Nominating Committee for 1945 Officers. That Committee is faced with the necessity of nominating a person to fill out the year 1946 of the unexpired term of Loren Reid on the Council—a term which will stand vacant from the date of his assumption of the duties of Executive Secretary, July 1, 1945 through all of 1946. But the Council will have to appoint someone to act from July 1 through December 31, 1945. The Nominating Committee respectfully suggests that to provide a greater continuity Council and Committee agree on the same person for interim appointment and for the vacancy nomination. Moved and seconded that the Council accept the Nominating Committee's suggestion and name Franklin Knower to fill out the last half of the year 1945 in the Council office to be vacated by Reid. Carried. Meeting adjourned.

MINUTES OF THE GENERAL SESSION OF THE N.A.T.S.

LaSalle Hotel, Chicago, Illinois

Thursday, December 28, 1944, 11:00 A.M.

Meeting called to order by President Aly. Several letters of greeting were read from Association friends and past presidents unable to attend, including: the Truebloods, Bassett, Babcock, and Immel. Ballots were cast for the Nominating Committee for 1946 officers. The tellers were appointed with Wayne Thompson as chairman.

Reports were presented by the President, First Vice-President, Business Manager, Executive Secretary, Editor of Research Studies, and Editor of the JOURNAL.

Wise reported for the Nominating Committee of the N.A.T.S. for 1944, read the Committee's report as previously printed in the April JOURNAL, and moved that the following nominees be elected:

President: Joseph F. Smith, University of Utah

First Vice-President: W. Norwood Brigance, Wabash College

Second Vice-President: Willadell Allen, Maine Township High School, Park Ridge, Illinois

Members of the Executive Council:

Magdalene Kramer, Teachers College, Columbia University
P. Merville Larson, Southwest Texas State Teachers College
Ruth Thomas, Public Schools, Passaic, New Jersey
Andrew T. Weaver, University of Wisconsin

And to fill the one year vacancy on the Council left by Wallace's election as Editor of the JOURNAL:

Donald C. Bryant, Washington University

Motion adopted unanimously. Meeting adjourned.

Saturday, December 30, 1944, 11:00 A.M.

Meeting called to order by President Aly.

Chairman Thompson reported for the tellers: The Nominating Committee for 1946 officers consists of: A. Craig Baird, Chairman, Rupert L. Cortright, H. L. Ewbank, Karl Wallace, and Gladys Borchers.

Reports were presented by Hance for the Committee on Publications, Knower for the Committee on Problems in Speech Education, Thompson for the Committee on Contemporary Public Address, and Gray for the Committee on the History of Speech Education.

Weaver moved that letters of appreciation be sent by President Aly on behalf of the Association to those from whom greetings had been announced at the Thursday Session. Seconded and carried.

Executive Secretary Cortright was authorized to send a message of sympathy to Professor Garrett Starmer upon the news of the death of his wife and child in an airplane crash in Idaho while he was in attendance at the Conference. Meeting adjourned.

DIGEST OF REPORT BY N.A.T.S. REPRESENTATIVES OF THE JOINT COMMITTEE ON RELATIONS BETWEEN THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH AND THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

This Committee (James McBurney, W. M. Parrish, Gladys L. Borchers, Chairman) was appointed by President Aly on May 13, 1944 and has met with the representatives from The National Council of Teachers of English (Lennox Grey, Porter G. Perrin, Dora V. Smith) in Chicago on May 27, 1944 and in Columbus on November 24, 1944.

The joint committee considered three questions submitted by Presidents Broening and Aly: 1. Would a joint membership be feasible at a reduced fee? 2. Would it be feasible for each organization to appoint a representative to sit on the governing body of the other? 3. Would it be feasible for the two organizations to hold a joint convention in 1945 or, if not joint, then concurrent, perhaps even at the same hotel?

The joint committee agreed unanimously that none of these suggestions is feasible. As to a joint fee: the extra clerical work would be too expensive, any possible reduction would have to be too small to be an inducement, and anyway interested individuals will join under present arrangements. As to exchange of representatives on the governing boards: the governing boards are not comparable—the N.A.T.S. having one of approximately 30 members and English having two policy forming bodies, an executive committee of approximately 10 and a board of directors of approximately 300; and the business of each governing body is restricted closely to the particular interests of that organization. As to a joint meeting in 1945: the physical difficulties are too great and a joint meeting would be more fruitful when there is specific need.

The joint committee closed its report with nine recommendations:

A. That the attitude of the committee be exploratory. All agreed that English and Speech are two fields of work with interests in common and that the attention of the committee should be turned to those common problems.

B. Frequent conferences to exchange ideas between teachers of English and teachers of Speech.

C. Publication of articles in the journals of both associations showing the successful integration of Speech and English.

D. The exchange of speakers at state, sectional and national conventions.

E. A study of the requirements and training of teachers in the small high schools where English and Speech are taught in the same course. (Dr. Dora Smith called attention to state surveys on training of English teachers.)

F. That a special committee be appointed to consider the needs of the elementary school teacher. Such a committee might be made up of two persons trained in English, two persons trained in Speech, one administrator and a chairman trained in both English and Speech. Following are urgent problems in this field:

1. Training in Speech for all elementary school teachers. (*Guides to Speech Training in the Elementary School*—a report of the Elementary Committee of the National Association of Teachers of Speech is being considered by all members of the joint committee with a view to recommendation as a speech teaching guide for all language teachers in the elementary schools.)
2. Emphasis on Speech in language texts used in the elementary grades. (The committee hopes to sponsor a survey of amount and quality of speech in language texts for elementary schools.)

G. A study of the combination of Speech and English in teaching composition.

H. A survey of the Army and Navy Speech-English programs in colleges. (Dr. Perrin, who is chairman of a committee to make such a survey has been asked to recommend ways and means.)

I. In the future other joint committees be appointed in fields of common interest.

1. The importance of hearing and sound in teaching correct usage is a fruitful field of investigation.
2. Relationship of oral to silent reading concerns both teachers of Speech and teachers of English.
3. Ways of making both English and Speech function outside the classes where courses as such are taught should receive attention.

The N.A.T.S. representatives then presented to the Executive Council seven specific recommendations:

I. Cooperation with the National Council of Teachers of English in line with the above recommendations of the joint committee.

II. Interpretation of Speech to persons in charge of educational budgets: Deans, Principals, Superintendents, and School Board Members.

III. Publication of a pamphlet to be made available in quantities to individuals listed under II. (These might include reprints from the QUARTERLY JOURNAL OF SPEECH and special pamphlets on speech training.)

IV. An investigation of speech needs in the United States.

V. Recommended Course of Study to fulfill needs discovered in IV. (Note: The National Council of Teachers of English is embarking on a study of English in Schools of the United States. They expect to include Speech. We recommend similar study for Speech.)

VI. That Speech teachers cooperate with administrators and heads of all departments to make speech function throughout all types of schools. (In this way there will be collaboration but always as a separate speech organization.)

VII. The committee believes there is little danger of being "swallowed up" by Departments of English. The trend seems to be in the opposite direction and will continue to be so after the war.

EXCERPTS FROM THE REPORT OF THE BUSINESS MANAGER

This is my final personal report to the Council and to the Assembly of the Association. On next June 30th will end the sixth and last year of my two terms in the Business Office. All but two of these 66 months in office to date have been war months and this is the fourth Conference since our own nation has been at war. More than 250 of our members are in our nation's armed services.

Since the detailed Treasurer's Report for each fiscal year appears in the October JOURNAL, your attention is called primarily to our immediate financial status as of mid-December. There is now over $2,000 in the Reserve Fund. The current inventory of publications on hand is listed conservatively as above $4,000—a value less than the actual income during the past thirteen years from the sale of back copies. Bank deposits to date for this fiscal year are ahead of those for the corresponding period of any fiscal year during my term of office. Collection of pledged Contributing Memberships and the increasing number of two-year memberships would, however, almost completely account for the apparent advantage. While other officer and committee expenditures exceeded their budgetary allowances considerably last year, the item for clerical expense in the Business Office was kept $600 under the estimate.

Through these war years of rapidly rising costs, scarcities, priorities, rationing, complicated government reports, and the double and triple loads which have been thrust upon all of us, our Association has fared very well, indeed, comparatively. Thanks to the foresight of the Association's Finance Committee and its Executive Council in their support and authorization of the recommendations of the Business Office, the installation of labor-saving and cost-saving machinery has helped greatly to protect us from the rising personnel costs which have proved disastrous for some other associations, and our conservative increases in membership, conference, and placement service fees have proven adequate to offset our inevitable losses in membership.

Our Association has not merely held its own: It has continued and increased the size of its annual volume of research; by using a thinner paper and a format giving more words to the page, it has thus far escaped any cut in the actual size of the JOURNAL; its Placement Service has announced more vacancies, placed more members, and given far more extra services than ever; its total membership has never dropped lower than 15% below the all-time high; it has increased the total number of its Sustaining Members by more than 25% in the last twelve months alone, to the present total of 500; and in the same year it has sold 81 special Contributing Memberships to make possible the opening of the Washington Office!

My predecessor served nine years as Executive Secretary. He secured the services of Lorene B. Welch, who was trained in business administration, to have supervisory charge of the office and to provide the Association's business a continuity of direction on a full-time basis. Her continuance in that important capacity made the transfer of the office to Detroit smooth and efficient. Unless the office is now transferred to some place geographically not far distant, the Association must face the grave and costly problem of turning over its Business Office for the first time in fifteen years without the advantage of such continuing personnel—fifteen years during which the budget has more than tripled and the amount of office detail has increased certainly more than fifteen-fold. During these fifteen years there has been added the publication of a regular Directory and of an annual volume of *Research Monographs,* the Placement Service, the Sustaining Memberships, commercial exhibits and a myriad of other services at Conventions, the printing and pre-convention mailing of the convention program, the recommendation and administration of the Association budget, and the taking over from the printer of the task of addressing not only all of the JOURNAL but all other publication mailings—not to mention such relatively minor functions as the annual sale of enough back copies of publications to more than pay the Association's total expenditure for clerical assistance fifteen years ago!

Your Business Manager points with some pride to the fact that during the years through which our total Association expenditures have doubled and our receipts from memberships have more than doubled, and while on top of that we have added on to the business office all of the aforementioned new responsibilities, our total expenditures for collection, promotion, and clerical items have increased less than 25 per cent!

During my terms of office the Association has found it financially practicable to abandon advertising and all forms of special subsidy in the Research Annual. The increase in the number of Sustaining Members has made this possible. You will note from the financial report in the October JOURNAL that sales of *Monographs* totalled $1,433.50 last year—twice the printing cost—but a large part of this was from a vigorous sales campaign getting libraries to complete their sets of all volumes to date.

The Placement Service has enjoyed phenomenal growth and considerable improvement in its organization and methodology during the past five years. Four hundred and six applications have been forwarded for consideration by 121 appointing officials during 1944. The installation of the permanent records, confidential letters of recommendation, and the Findex System have greatly increased its speed and its popularity with placement officials. The Service may find its most important opportunity still in the future, however, in meeting the needs of our members returning from the armed services. I trust my successor will not permit it to fail them to whom we owe so much and to whom we have pledged the utmost postwar assistance.

Advertising in publications such as ours has been increasingly difficult to secure. In the 1941 issue of the *Directory* there was included a publisher's book bibliography—advertising in a new form. Later we added an Educational Directory. For the 1945 *Directory* over $1,000 worth of advertising has already been sold, more than double the best previous record, and 10,000 pre-prints of these sections will be mailed early in 1945.

Our Association's relations with other Associations are good. Our departmental status with the N.E.A. continues. There is no evidence that any closer working relationship would benefit either Association. Our membership in the American Council on Education serves to keep our officers informed on many vital educational and governmental developments affecting the future of education. The N.A.T.S. has diligently kept every detail of its joint working relationship for conventions with the A.E.T.A. and the A.S.C.A. as worked out by representatives of the three organizations in 1941. These have proven highly satisfactory between the A.S.C.A. and the N.A.T.S. and are in effect at this Convention. The A.E.T.A. served notice last summer that it would not meet with the N.A.T.S. in Chicago in 1944—but it met with us under the agreement at New York in 1943.

In my judgment the title of Executive

Secretary should be returned to the Business Office at the earliest possible moment—at this convention. Otherwise there appears to be a marked tendency for officers intentionally to disregard and circumvent your Treasurer and Business Manager with results which cannot be to the best interest of the Association. This office must not be reduced to any position of impotence. There is no Association policy which does not concern the person in charge of and responsible for Association finances—nor is there any other office in position to provide the needed continuity, and which now possesses and ought always in the future to possess so complete a background of information and historical fact with which all contemplated changes of policy ought first to be squared.

I am sincerely grateful for the cooperation and the confidence which I have enjoyed from the Finance Committee and the Executive Council. Amidst all the worry and the work the constant loyalty of the members of this grand Association has been an inspiration and a challenge. Whatever success your Business Office may have had during these years is owed to the most loyal group of members for which any association could hope. Their letters of encouragement, counsel, and confidence will be a treasured memory.

It is well that I have at no time been consulted in the change which President Aly's Special Nominating Committee has recommended; namely, transferring the Business Offices of the Association to the University of Missouri. These recent past years have not been easy; the years ahead will be no less difficult. It will be with a sense of deep relief that I can realize on next July 1 that my responsibility for this office and all its activities will have ended. I wish my successor, Loren Reid, well, and bespeak for him the unfailing loyalty and cooperation which all of you have so generously given to me.

RUPERT L. CORTRIGHT

DIGEST OF REPORT ON SPEECH IN TEACHER EDUCATION

The Committee on Teacher Education, appointed by the N.A.T.S. in 1942, undertook as one of its projects a survey of the place of speech in the educational program of teachers colleges. It is hoped that this report may in the near future be made available in full in print.

The study was limited to 138 teachers colleges controlled by the state government and accredited by The American Association of Teachers Colleges. Eighty-two, or 59% of the number invited to participate in the study, returned the questionnaires. The speech program in 48% of these colleges is organized and administered by the English department; in 41% of the colleges by the speech department and in the remaining 11% by varied set-ups.

Approximately 45% of the institutions require entering students to take a speech examination, although only 18% give the test prior to admission. There is no speech requirement for qualification as a student teacher in 60% of these colleges. A major program in speech is offered by only 35%. Of these the most usual minors reported as accompanying a speech major were the following in order of frequency: English, social studies, music, fine arts, health education, elementary education, education, home economics, business education. Forty per cent of the colleges do not even offer a speech minor. The study gives complete information on the type and number of speech courses offered in these institutions.

Courses in fundamentals of speech were

reported by 88%. Courses in dramatics were offered in the same percentage of colleges but each college listed more courses in this area. Courses in oral interpretation were reported by 66% of the colleges and in speech correction by 60%. Twenty per cent of the colleges reported courses in choral speaking, although this is seldom required for a major or a minor. Fifty-five per cent of the colleges offered at least one course in the field of argumentation, while only 24% offered courses in discussion. Courses in radio are included in the curriculum of 26% of the colleges, although only seven require that a course in radio be included for a major in speech. Separate courses in voice and diction were reported by 37% of the colleges and a course in phonetics was listed by 23%. Of the 60% reporting courses in speech correction 21 colleges listed these courses as required for a major. Sixty-one per cent of the colleges provide clinical assistance for students with speech inadequacies and 54% offer the same assistance to children in the demonstration or training school. Students specializing in speech may have opportunity to undertake student teaching in a speech clinic in 30% of the colleges.

Only eleven colleges listed courses in speech science and it may be inferred from the titles that some of these may fall more rightly in the areas of speech correction or phonetics. Thirty-two per cent of the colleges listed courses in methods of teaching speech and fifteen listed such a course as required for a major. Opportunity to undertake student teaching was reported by 26% of the colleges, fifteen requiring this for a major in speech and ten requiring it for a minor.

Sixty-eight per cent of the colleges reported that a course in speech is required of all students regardless of their major area of study. Fifty-seven per cent of the colleges reported speech courses designed especially for the elementary school teacher. Many types of extra curricular speech activities were reported; 10% even indicating that teachers give approximately half their time to these. Although the numbers reported range from fewer to 10 to 250, approximately 60% of all the colleges stated that between 25 and 75 participate in dramatic productions in a year. Only 37% of the colleges indicated that they produce pageants and operettas. Thirty per cent sponsor dramatic tournaments. The average number of students reported as participating in intra-mural debates is thirty, although the numbers mentioned by individual colleges range from ten to seventy-five. Inter-collegiate debating was reported by 55% of the colleges and attendance at state tournaments by 38%. Discussion was reported as popular in both intra-mural and inter-collegiate programs. Sixteen colleges reported maintaining a speakers bureau and 32% mentioned oral interpretation programs. Twenty-seven per cent listed choral speaking and 48% radio programs.

There is additional information in the report concerning instructional staff and weaknesses now felt in the various programs. The last part of the report deals with suggestions for improvement of the speech program under eight general headings: administration, professional development, personnel, the program in general, testing, courses, extra-curricular program and equipment.

A companion study of the place of speech in the teacher education program of liberal arts colleges and universities is in progress. When the second study is completed, comparisons may be given and findings interpreted.

REPORT OF REGISTRATIONS, SOCIAL CONSTRUCTION CONFERENCE IN SPEECH, CHICAGO 1944

Alabama	2	Nebraska	2
Arizona	0	Nevada	0
Arkansas	2	New Hampshire	0
California	2	New Jersey	2
Colorado	5	New Mexico	0
Connecticut	0	New York	22
Delaware	0	North Carolina	2
District of Columbia	8	North Dakota	1
Florida	2	Ohio	25
Georgia	6	Oklahoma	6
Idaho	0	Oregon	0
Illinois	149	Pennsylvania	18
Indiana	40	Rhode Island	0
Iowa	20	South Carolina	1
Kansas	13	South Dakota	1
Kentucky	0	Tennessee	3
Louisiana	15	Texas	2
Maine	1	Utah	4
Maryland	0	Virginia	3
Massachusetts	5	Washington	1
Michigan	53	West Virginia	1
Minnesota	26	Wisconsin	71
Mississippi	0	Wyoming	0
Missouri	28		
Montana	1		543

The following proposed Constitution and by-laws is printed herewith by order of the Executive Council of the Association in conformity with provisions in the present Constitution for Constitutional change. This printing herewith constitutes official notice to all members of the Association that this proposed revised Constitution will be on the order of business for adoption by the Assembly of the Association at the 1945 Conference, or at the earliest conference which war conditions may make possible. Wherever there is a difference between the proposed Constitution and the one now in force these changes are being submitted as amendments under Sections 1 and 2 of Article VI of the present Constitution and wherever the proposed by-laws differ from the by-laws now in force the changes are being submitted as amendments under Article VI of the present by-laws.

—Rupert L. Cortright
Secretary of the Council

PROPOSED CONSTITUTION AND BY-LAWS OF THE SPEECH ASSOCIATION OF AMERICA

(Including changes made by the Executive Council in the revision proposed by the Committee of Ewbank, West, and Weaver, Chairman)

ARTICLE I

Name

The name of this Association shall be SPEECH ASSOCIATION OF AMERICA|

ARTICLE II

Purposes

The purposes of the Association shall be: to encourage high standards of scholarship and of teaching, in the various phases of Speech; to foster the solidarity of professional workers in the field of Speech; and to provide agencies for the public dissemination of information about Speech.

ARTICLE III

Membership

Membership in this Association shall be open, upon application, to any person interested in promoting its purposes.

ARTICLE IV

Officers

The officers of this association shall be:

- President
- Executive Vice-President
- First Vice-President
- Second Vice-President
- Executive Secretary
- Editor of THE QUARTERLY JOURNAL OF SPEECH
- Editor of Research Studies
- Members of the Executive Council
- Members of the Finance Committee

ARTICLE V

Duties of Officers

SEC. 1. The President shall preside at all business meetings of the Association and of the Executive Council, shall appoint such temporary committees as he deems necessary for the efficient prosecution of the affairs of the Association during the term of his office, shall receive the reports of the officers and committees of the Association in advance of the Annual Meeting, and shall perform such other duties as may be delegated to him by the Executive Council.

SEC. 2. The Executive Vice-President shall assist the President in the performance of his duties, shall act as a liaison representative between this Association and other associations and agencies whose activities touch the field of Speech, shall promote the professional interests of this Association through the maintenance of helpful relationships with such organizations, and shall assist the officers and coördinate the activities of the committees of the Association, especially of those committees whose activities extend over a period of two years or more.

SEC. 3. The First Vice-President shall prepare the program for the Annual Meeting and shall perform the duties of the President on occasion of the latter's disability or absence.

SEC. 4. The Second Vice-President shall perform whatever specific duties may be assigned to him by the Executive Council or by the President, and shall perform the duties of the President on the occasion of the disability or absence of both the President and the First Vice-President.

SEC. 5. The Executive Secretary shall perform all the ordinary duties of Secretary, Treasurer, and Business Manager of the Association. He shall serve ex-officio as a member of the Finance Committee. He shall be responsible for the administration of the approved budget, shall prepare an annual financial report to the Association, and shall advise with all officers and committees of the Association in matters involving business transactions.

SEC. 6. The Editor of THE QUARTERLY JOURNAL OF SPEECH shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

SEC. 7. The Editor of Research Studies shall select his editorial staff and perform such other duties as ordinarily devolve upon an editor-in-chief.

SEC. 8. The Finance Committee, acting under the authority of the Executive Council, shall receive and consider requests for Association funds from officers and committee chairmen and shall, before July 1, prepare a budget for the ensuing fiscal year. This budget, when approved by the Executive Council, shall be published in the next available issue of THE QUARTERLY JOURNAL OF SPEECH. Emergency adjustments of this budget may be made by the Finance Committee, and such adjustments shall be reported at the next following meeting of the Executive Council.

Sec. 9. It shall be the duty of all officers and committee chairmen to submit budget requests to the Finance Committee prior to June 1, or at the request of the Finance Committee, to consult with the Executive Secretary on all business policies and transactions, and to consult with the Executive Vice-President on all professional and educational matters pertaining to the Association.

ARTICLE VI

Executive Council

Sec. 1. The Executive Council shall consist of: the President, the Executive Vice-President, the Executive Secretary, the Editor of The Quarterly Journal of Speech, and the Editor of Research Studies for the terms of their respective offices and for three years thereafter; twelve members, elected at large, four each year, for a term of three years; the Vice-Presidents; the members of the Finance Committee; the President, or his representative, of the Western Association, of the Southern Association, of the Eastern Public Speaking Conference, of the Central States Association, of the American Speech Correction Association, of the American Educational Theatre Association, and of such other regional or special associations or federations as may hereafter be officially recognized by the Executive Council.

Sec. 2. Regular meetings of the Executive Council shall be held each year at the time and place of the Annual Meeting of the Association. Other meetings may be called by the President, or on petition of one-third of the members of the Executive Council.

Sec. 3. The Executive Council shall be the ultimate authority on all matters relating to the Association in the periods between annual meetings, and it shall direct the policies and administer the affairs of the Association, except as otherwise provided in the constitution and by-laws; its decisions, however, shall be subject to revision by a two-thirds' vote of any annual meeting of the Association.

Sec. 4. The Executive Council each year shall receive and act upon the budget prepared by the Finance Committee.

ARTICLE VII

Amendments

Sec. 1. Amendments to this constitution may be initiated by majority vote of the Executive Council or by any ten members of the Association.

Sec. 2. Before a proposed amendment is presented to the Annual Meeting of the Association, it shall be published in The Quarterly Journal of Speech. To secure publication, proposers of the amendment shall supply properly signed copies to the Executive Secretary and the Editor of The Quarterly Journal of Speech.

Sec. 3. Final action on proposed amendments shall be taken at the first annual meeting following their publication. A two-thirds' majority of those voting, including absentee voters, is required for adoption.

BY-LAWS

ARTICLE I

Membership and Dues

Sec. 1. The dues for regular membership, including subscription to The Quarterly Journal of Speech, shall be $3.00 a year payable in advance.

Sec. 2. The dues for sustaining membership shall be $10.00 a year payable in advance. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Sec. 3. The fee for registration at the Annual Meeting shall be $2.50.

ARTICLE II

Meetings

Sec. 1. Except in periods of emergency, when the Executive Council may decide otherwise, an Annual Meeting shall be held at a time and place to be designated by the Council.

Sec. 2. Meetings of the Executive Council shall be open to all members of the Association and the privileges of the floor shall be extended to them.

ARTICLE III

Election of Officers

Sec. 1. The President, First and Second Vice-Presidents, and four of the twelve members of the Executive Council to be chosen at large shall be elected by the Association at each Annual Meeting; the First Vice-President in any year shall automatically succeed to the Presidency for the following year.

Sec. 2. Candidates for these offices shall be nominated only (a) on report of the

Nominating Committee (hereinafter described), or (b) on petition signed by any fifteen members of the Association.

SEC. 3. The Nominating Committee of five shall be chosen a year in advance of the election in the following manner: Without nominations from the floor the tellers shall distribute blank ballots on which each voter shall place the names of three members of the Association who are eligible to serve on the committee. No one shall serve on the committee more than once in three years. No ballots containing more or fewer than three eligible names shall be counted. The member registered at the Annual Meeting receiving the largest number of votes shall be chairman of the committee. The other four members shall be those registered at the Annual Meeting ranking second, third, fourth and fifth in the voting. Any ties in voting shall be decided by lot. The Nominating Committee shall propose at least one member of the Association for each office. It shall be the duty of the Committee Chairman to check with the Executive Secretary on the membership of all nominees. Their report shall be published in the second issue of THE QUARTERLY JOURNAL OF SPEECH following the election of the Nominating Committee.

SEC. 4. Any fifteen members of the Association may make additional nominations by submitting them to the Executive Secretary not later than two months after the publication of the report of the Nominating Committee. These nominations shall be published in the next issue of THE QUARTERLY JOURNAL OF SPEECH.

SEC. 5. The Executive Vice-President, the Executive Secretary, the Editor of THE QUARTERLY JOURNAL OF SPEECH, the Editor of Research Studies and a Finance Committee of three members shall be elected by the Executive Council for terms of three years.

SEC. 6. The President and the Editor of THE QUARTERLY JOURNAL OF SPEECH shall be ineligible to succeed themselves.

SEC. 7. The Editor of THE QUARTERLY JOURNAL OF SPEECH and the Editor of Research Studies shall be elected one year in advance of their respective terms of office.

SEC. 8. One member of the Finance Committee shall be elected each year and no member shall be eligible to serve for more than two consecutive terms.

SEC. 9. All officers shall begin their terms January 1 except the Executive Secretary who shall assume his duties at the beginning of the fiscal year, July 1.

SEC. 10. The Executive Council shall have the power to fill vacancies in office and in nominations from the Nominating Committee.

ARTICLE IV

Absentee Voting

Absentee voting shall be permitted on constitutional amendments and at any election in which there are two or more candidates for any office. Such voting shall be on official ballots supplied by the Executive Secretary or printed in THE QUARTERLY JOURNAL OF SPEECH. The dates at which these ballots are returnable shall be fixed by the Executive Secretary and printed thereon. Such ballots shall not be counted for those registered at the Annual Meeting at which the vote is taken.

ARTICLE V

Quorum

SEC. 1. A quorum at any meeting of the Executive Council shall be twelve members.

SEC. 2. A quorum of the Association shall be one-fourth of the members registered at the Annual Meeting.

ARTICLE VI

Committees

SEC. 1. Standing Committees of the Association shall be those provided for in the constitution and by-laws and others authorized by and responsible to the Executive Council.

SEC. 2. Special committees may be appointed by the President, the Executive Vice-President, the First Vice-President, and the Executive Secretary to assist them in the performance of the duties specifically delegated to these officers. Such Committees shall not have official status as Association Committees unless approved by the Executive Council.

SEC. 3. Only official Association Committees may file budget requests with the Finance Committee.

SEC. 4. All official Association Committees shall present annual reports to the Executive Council.

ARTICLE VII

Amendments

These by-laws may be amended by a two-thirds' vote at any meeting of the Association.

NEW BOOKS

LOREN D. REID, *Editor*

From Art to Theatre. Form and Convention in the Renaissance. By GEORGE R. KERNODLE. Chicago: University of Chicago Press, 1944; pp. 255, 62 illustrations. $5.00.

This book is a major contribution to the history of the theatre. It is the first comprehensive and coherent analysis of staging in the Renaissance, and in addition, because Renaissance staging ideals have dominated the theatre to our own time, it is filled with implications for the theatre of today.

Discarding as incomplete and confusing the theories which would relate the Italian perspective staging directly to Vitruvius, trace the Elizabethan permanent setting back to the medieval stage, and attempt to follow "influences" from one type of Renaissance staging to another, Kernodle finds a new illuminating source for all the various types of Renaissance staging in the forms and conventions, already developed and widely disseminated, of medieval and early Renaissance painting and sculpture and of the *tableaux vivants,* the living pictures of the great city celebrations.

He finds that Florentine painting directly inspired the typical Italian staging with its realistic side wings framing an open center stage in which could be realized the new and fascinating mathematical perspective setting. Symbolic elements, which were often inconsistently included in this perspective setting, he traces to the medieval art tradition, not yet completely shaken off even by the Florentine painters. In this same medieval tradition in the visual arts, operating through the intermediary of the *tableaux vivants,* he finds the source of the symbolic facade and center accent which characterized the Elizabethan and Flemish theatres. Viewed in this light, the flat arcade screen typical of staging in France and Spain, in the school theatres, and in the Teatro Olimpico, is seen to be a compromise between the first two types, used sometimes to frame scenes in perspective and sometimes to organize a number of symbolic elements unrelated in space into a decorative unity.

As opposed to the medieval theatre, which was content with the processional principle of staging and unconcerned with static unity, the Renaissance theatre emerges, in Kernodle's analysis, as a theatre striving for both unity of design and unity of dramatic convention. The setting of painted mathematical perspective apparently provided the most satisfactory solution to the problem, for it drove both symbolism and built perspective from the stage and by the seventeenth century it and its ideal of illusion dominated the theatre throughout Europe.

Those are the principal conclusions of Kernodle's study, but he throws new light too on less extensive questions. Under his analysis, the Elizabethan permanent setting reveals unsuspected color and symbolic meaning, and the origins and development of the proscenium frame and of the front curtain are rescued from obscurity and confusion. His account of the introduction and spread of perspective scenery in France suggests that the famous seventeenth century controversy over the dramatic unities originated not in abstract dramatic theory but rather in the struggle between the new and the old conventions of staging.

The original research represented in this volume necessarily consists to a large extent of the examination of medieval and early Renaissance painting and sculpture, but Kernodle presents here also a detailed account of the *tableaux vivants* and of the Rederyker stage (the plays and productions of the Flemish Societies of Rhetoric), both hitherto neglected manifestations of the Renaissance theatre which now appear of real importance.

Seldom does a book on the theatre show, as this does, both the careful scholarship required to unearth fresh facts and the analytical power necessary to marshal them with the familiar facts in a new and illuminating synthesis. Although he writes about the theatre of the Renaissance, Kernodle does not lose sight of its place on the larger canvas of history; he looks backward through the medieval and Roman theatres to the theatre of Greece and he looks forward through the experiments of Appia and of Craig to the theatre of today.

Well printed and bound and handsomely illustrated, this quarto volume belongs in every theatre library, public or private. It will be indispensable to every student of the theatre.

Barnard Hewitt,
Brooklyn College

Shakespeare and the Actors—The Stage Business in His Plays (1660-1905). By Arthur Colby Sprague. Cambridge: Harvard University Press, 1944; pp. xxv + 440. $5.00.

To those who know and love the theatre and who believe that the supreme virtues of Shakespeare's plays are to be discovered only in their acting, this work, a history of stage business of those plays, will have a value beyond that of most books. "Stage business," says Professor Sprague, "is a technical term meaning action. It refers to things seen, rather than things heard, to what actors *do,* on the boards, when a play is performed. Business may accompany dialogue, or it may fill up moments of silence." Beyond the fragmentary indications here and there in the editions of Shakespeare's plays published in his day and the action indicated in the lines themselves, there is almost no extant material on the original stage business. According to Sprague, however, some of the traditional business which has come down to our time may have had its roots in Elizabethan acting, depending somewhat upon how soon after the reopening of the theatres in 1660 a given play was acted and upon how frequently it was performed thereafter. He states that the continuity of Elizabethan tradition depended, first, upon older actors and managers who had survived the period during which the theatres were closed and who passed on to Betterton and his fellow players what they remembered of the acting of their day. A number of the plays, however, reported as acted shortly after 1660 are declared by Sprague as probably having severed their relation with Elizabethan tradition by a lapse of half a century or more between performances. Possibilities of Elizabethan tradition are discussed in the author's introductory statements about each play.

The stage business of Shakespeare's plays as performed by actors from Betterton to Henry Irving and Forbes-Robertson is compiled by Sprague from critical reviews, prompt books, acting versions, letters, diaries, memoirs, and scholarly studies. Play by play, scene by scene, the growth of tradition in relation to actors is brought forth; the innovations of the new performer of the old role and the reactions of critics to the departure from tradition are traced through two and a half centuries. An example is the history of business related to the "To be or not to be" soliloquy, in which the author cites Garrick, Macready, Booth, Irving, Kemble, and Fechter. Another illustration is of Hamlet's scene with Ophelia, in which he indicates by business that he is aware of the conspirators hidden behind the arras. Examples, drawn from data of performances by J. B. Booth, Macready, Edwin Booth, Forrest, Lawrence Barrett, Irving, Forbes-Robertson, Martin-Harvey, Wilson Barrett, Benson, and Tree reveal no earlier date for such business than 1820. Another random example is the Potion Scene, acted by the Juliets of many a generation. This discussion includes a critical observation by William Poel, a notation from Phelps's prompt book, an extract from a letter by Tate Wilkinson to Miss Campion, something from Cibber's adaptation, and stage business of Miss Nossiter, Miss O'Neill, Helen Faucit, Mary Anderson, Miss Jarman, Fanny Kemble, Stella Colas, Adelaide Neilson, Madame Modjeska, Ellen Terry, Margaret Mather, Julia Marlowe, Olga Nethersole, Mrs. Patrick Campbell, and Ellen Tree. These examples illustrate the comprehensiveness of material and detail.

Those plays which have been most popular throughout the generations, and most frequently acted, have had more recorded about them than have the less popular. Thus *Hamlet, Othello,* and *Macbeth* each require an entire chapter; while all the comedies are included in a single chapter, the histories in another, and the other tragedies in a third.

To teachers of the theatre and dramatic art this work should be of singular value, for it is a treasure house of material for anyone who would act one of Shakespeare's characters or direct one of his plays. Even for professional directors and actors the book is a source of material far beyond that of the various acting versions and available prompt books which are limited to the business of one celebrated actor or to the indiscriminate accretions of a series of actors. For actors, directors, scholars, and mere theatre-goers one of the most valuable sections of this book is its ninety-six pages of *Bibliographical Notes,* which afford a splendid basis for further study and research.

The reader will be delighted to discover how interesting a scholarly compendium such as this can be, for it is vivid throughout with touches of local color, humorous incident, and interesting anecdotes of great players. One thing the book will probably do for all students of Shakespeare who own a copy: they will perhaps never again attend a Shakespearean performance without first having reviewed the stage business of the great Shakespearean actors of the past, so comprehensively presented in this work.

ARLEIGH B. WILLIAMSON,
New York University

A Handbook of Classical Drama. By PHILIP WHALEY HARSH. Stanford University: Stanford University Press, 1944, pp. xii + 526. $4.00.

If the modern reader desires a better acquaintance with Greek and Roman drama, he will find here a work which successfully combines the functions of a guidebook and a volume of critical appreciation. It is a book for the general reader, the general student of literature, and for one indeed who may know no Latin and no Greek and who will read the plays in translation because they are plays.

The plan and scope of the book is best indicated by the subdivisions, of which there are twelve: "Introduction to Greek Tragedy"; "Aeschylus"; "Sophocles"; "Euripides"; "Introduction to Old Comedy"; "Aristophanes"; "Introduction to New Comedy"; "Menander"; "Introduction to Roman Comedy"; "Plautus"; "Terence"; "Seneca." All extant complete Greek and Roman plays are discussed. There are 55 pages of notes in the back of the book and 14 pages of bibliography.

The treatment throughout is brief and systematic, and the usefulness of the book as a guide or reference book has been greatly enhanced by frequent and clearly marked headings. The plan followed for most of the plays is a consideration of whatever is known or may be guessed about the sources or origins of the play, followed by an analysis of the "theme," that is, the ethical, religious, or political implications and, in the third section, a discussion of the more noteworthy points in the dramatic structure of the play. For students of theatre production it may be noted that mention is made of such standard works as Flickinger and Haigh in the notes and bibliography, but there is very little treatment of such material in the text. Drama is regarded primarily as a literary form. However, the comprehensiveness of the work and the treatment of dramatic structure may make this a book which students of theatre wish to include in their libraries.

ROSS SCANLAN,
The City College of New York

A Great Time to Be Alive. By HARRY EMERSON FOSDICK. New York: Harper & Brothers, 1944; pp. 235. $2.00.

Probably the hardest book a publisher has to sell is a book of sermons, unless it is a collection of 25 sermons by Harry Emerson Fosdick. Dr. Fosdick's *On Being a Real Person* became a non-fiction best seller. The same insight into personality—into motivation, discrimination, performance, and affectivity—that made that book a best seller is revealed in this latest book of sermons. Dr. Fosdick reveals us to ourselves. Not only is he an anatomist of the soul but also he is a healing physician. The rare quality of Dr. Fosdick's sermons is that he helps the listener and reader achieve the "power to see it through," or the ability to "face life's central test," which are topics of some of his sermons.

With one exception these sermons have all been preached since the Japanese attack on Pearl Harbor. Therefore, they are sermons to help Christians live victoriously in war time. Such titles as "Keeping Faith in Persuasion in a World of Coercion," "The Field is the World," "Why is God Silent While Evil Rages?" show the direct way in which Dr. Fosdick deals with Christianity in war time.

The teacher of public speaking finds Dr. Fosdick a constant inspiration. Here is a speaker who provides endless illustrations of the principles that we teach. Dr. Fosdick began his mastery of rhetoric when he was a student at Colgate, where he took several prizes. He says that he never will cease to be grateful that he went to a college where skill in public speaking was highly prized.

Dr. Fosdick chooses his theme by Tuesday at the latest. The sermon is entirely written by Friday noon. On Saturday he goes over the sermon to be sure that he has not let the love of rhetoric interfere with love of his congregation. He is not afraid to let the organization of his sermons show through his composition. His sermons are easy to outline. We find such guide posts as: "For one thing," "Finally."

Dr. Fosdick's preaching is life-centered rather than Bible-centered. This practice does not mean that he is ignorant of or slights the Bible. The Bible is there, but just as the Bible is our greatest book because it is filled with life so Dr. Fosdick's sermons are some of the greatest in contemporary preaching because they are filled with life.

Dr. Fosdick preaches to his congregation. For this reason his sermons are not impersonal essays; they are directly related to his people before him. His afternoon hours are filled with private consultations, and out of these consultations comes the grist for his sermonic mill. The sermons show the effect of parents coming to him with letters from their loved ones in service, and extracts of the letters find their way into the sermons.

We can know much of Dr. Fosdick's audience from his sermons. His references are references to culture, to learning. College students and college graduates find his sermons especially appealing. On one page are references to St. Paul, the Sistine Madonna, *Hamlet,* the *Concerto in D Minor,* Einstein, Madame Curie. Every page shows how he brings his beautifully stocked mind to bear on the spiritual problem that he is helping the congregation to solve. Dr. Fosdick's preaching starts with a problem in the thinking of his congregation. His preaching is congregation-centered and not preacher-centered.

In Dr. Fosdick we have the master craftsman of the sermon today. A previous generation read the sermons of Spurgeon, Talmage, Brooks, and Beecher. Today Christian men and women of the Protestant persuasion read Dr. Fosdick because he helps them lead better lives.

My own teaching of public speaking has been greatly helped by an article entitled, "What is the Matter with Preaching?" which appeared in *Harpers Magazine,* July, 1928. Every teacher of public speaking should read this article. I sincerely hope that Dr. Fosdick will write a book on the preparation and delivery of sermons. As teachers of public speaking we are indebted to such preachers as Whately, Campbell, Brooks, and Beecher. I hope the future will be similarly indebted to Dr. Fosdick.

LIONEL CROCKER,
Denison University

The Scholar and the Future of the Research Library. By FREMONT RIDER. New York: Hadham Press, 1944; pp. 236. $4.00.

Speech teachers should have a vital interest in the library, its functions and problems. They are extremely dependent on it, whether they use it as a center of information for materials on a debate subject, a depository for books on speech pathology, or what not. Yet few teachers of speech have much insight into what happens behind the circulation desk and closed departmental doors of the library. *The Scholar and the Future of the Research Library* will not give anyone a complete course in library science, nor does it pretend to present an exposition of all library problems. It does present a careful and stimulating discussion of one major library problem—what is to be done about the ever growing mass of research material that is flowing into libraries.

The organization of this book will be a delight to speech teachers. Six chapters are grouped under one heading, "The Problem." First comes a revealing chapter which, with the aid of figures and diagrams, points out how amazingly libraries have grown, why this has been so, and why the growth is likely to continue. Following this is a definition of terms in a clearly presented chapter, "What Do We Mean by 'Research Library'?" and then a more exact breakdown of aspects of the problem under the heading, "The Four Main Factors of the Growth Problem." Completing Section 1 are three chapters which consider previous attempts for solving the problem: "Weeding Out, Economies in Method, and Inter-Library Cooperation." These chapters are ingeniously tied in with the earlier chapters on the problem of library growth. The problems and limitations of each of these solutions is developed in a pattern so that when the solution which follows in Section 2 is presented, it comes as a solution not only for the major problem but also for the problems relating to previous attempts at solution as well.

The second section—"The Solution"—of eleven chapters gives a detailed and well-developed discussion of micro-cards. It includes everything from their text and format to when micro-card publication should be initiated. These chapters present a thorough and clear exposition about micro-cards and how their use would solve the problems presented under Section 1. The author does not claim that there would be no problems left. Rather, he contends that the major problems would be met and that detailed problems relating to the use of this new device could and would be solved as its use was developed.

Since I am not a librarian, I do not claim to evaluate this book against a background of technical training in library science. As a speech teacher, I found it an interesting and challenging discussion of a problem which is of major concern to teachers of speech. Other teachers of speech will find it interesting and challenging, too. The following statements, made by librarians at California, Harvard, and Mount Holyoke, present some librarians' evaluations: "Your idea is the most constructive approach to the problem I have heard from any source." "It is intensely interesting and thought-provoking." "I am more and more sure you have hit upon an idea which will have important and far-reaching results."

ERNEST H. HENRIKSON,
University of Colorado

Representative American Speeches: 1943-1944. Selected by A. CRAIG BAIRD. New York: The H. W. Wilson Company, 1944; pp. 360. $1.25.

In 1938, the year of publication of the first in the series of which the present volume is the seventh, Adolf Hitler was still deceiving the democracies of the world with his "bloodless war," and on the public platforms of America speakers were much more concerned with domestic affairs than with the rising tide of international fascism. In that first *Reference Shelf* volume, *Representative American Speeches: 1937-1938,* only Herbert Hoover, the late Boake Carter, Robert M. La Follette, Jr., Gerald P. Nye, and Dorothy Thompson looked upon the European scene, and only Miss Thompson viewed it with anything approximating alarm. Most Americans in that year were not concerned with foreign affairs, and Professor Baird's sampling of American public speaking demonstrated the fact. Each year since, however, the impress of the times upon his selections has become more marked until in the present volume more than two thirds of the 31 representative speeches are concerned, directly or indirectly, with the war. Professor Baird very properly observes in his prefatory note that the 150 speakers and their 200 speeches in his seven volumes "may be said to furnish one index to the history of this period, 1937-1944."

Students of public address and history may well turn to these volumes to trace developments in their own times. The preeminent position of President Roosevelt in these years, for example, may be measured, at least quantitatively, by noting that 20 of his speeches have been included in the series; no other individual has one third as many. The sudden prominence of Wendell Willkie is likewise portrayed; his total is next highest to that of the President. One of his speeches appeared in the 1939-1940 volume, and perhaps one of his most provocative, "The Function of a Political Party," delivered in his ill-fated Wisconsin primary campaign, is included in the current collection. Governor Thomas Dewey's spectacular career can be traced through the series: he first appeared as the "racket buster" in "The Inside Story of a Racket" in the initial collection; included in the present volume is his acceptance address to the Chicago convention in the summer of 1944. Other names that have achieved passing or permanent significance in public life are also mirrored in the series: Edward R. Murrow, James W. Fulbright, Harold H. Burton, Clare Boothe Luce, and Eric Johnston.

The series of representative speeches is, however, more than a panorama of platform prominence. It pictures the state of American thought as reflected in public speaking of a relatively high order. The present volume, 1943-44, is perhaps Professor Baird's most interesting effort at selection; certainly his introductory remarks to each speech seem better than ever before. He has blended a summary of the place and background of the speech, the speaker's record, aim, and delivery, and the measurable effect of the speech, into a concise and extremely useful introduction; it is as close as one can come to adding the flesh of realism to the bones of a speech text.

In the present volume 31 addresses are presented, representing 30 speakers; there are two speeches by President Roosevelt, his message to Congress in January, 1944, and his speech on the fall of Rome six months later. As in previous volumes Professor Baird has organized the speech texts by subject categories. "Progress of the War" includes Winston Churchill's Harvard address on British-American cooperation; Sumner Welles, Senators Burton and Wheeler, and Miss Luce are among those whose speeches deal with "America and International Collaboration"; a section on "The Home Front" includes a radio talk by Raymond

Gram Swing, a formal address by Henry W. Wriston, and Senator Barkley's unexpected challenge to his chief on the 1944 tax bill. Three unusually stimulating speeches by Archibald MacLeish, Walter Lippmann, and Judge Learned Hand argue the cause of "Democracy and Freedom"; the "American Political Scene" is reflected in speeches by Dewey, Willkie, and Thomas; and the final sections on "Education and the War" and "Religion and the War" contain addresses which clearly demonstrate the inability of any institution to escape the influence of the world conflict. It could not be said that these are the "best" speeches of the twelve-month period; nor does Professor Baird think so. It can be said that as a reflection of American thought and national concerns expressed in representative speeches the volume is of inestimable value. It should be on the shelf of every student of public address—and it should be removed frequently for study.

J. Jeffery Auer, USNR,
Oberlin College (on leave)

American Dialect Dictionary. By Harold Wentworth. New York: The Thomas Y. Crowell Company, 1944; pp. xv + 747. $6.00.

This book has been a good many years in the making. It represents an enormous amount of careful research and presents not only a large amount of original data but a larger amount of data which could previously be obtained only from widely scattered sources. The *Dictionary* is primarily concerned with the "vocabular, phrasal, semantic, phonological, and morphological" variations of American English, with "folk speech, urban as well as rustic; . . . conventional and traditional dialect; locutions and usages having a dialectal flavor or association; those on the fringe of colloquiality; old-fashioned, archaic, and poetical turns of expression, particularly when known to be still current in certain localities," etc. The author consistently compares his findings with the dialect of central New York, which he uses as his starting point, and with that of the Monangahela Valley, in which he lived for nine years.

The *Dictionary* thus tends to be inclusive: it devotes five columns to *to,* four to *on,* four to the use of *any more* in phrases that do not contain a negative or express a question. Most entries are, to be sure, shorter, but there are over 15,000 of them—a large number for the first edition of a work of this kind. Sometimes, however, the borderline between genuine dialect and personal idiosyncrasy becomes blurred; the hypercorrect pronunciation recorded for "Esther," for example, seems to have been used by only one person. On the other hand, a single reference may often be revealing: a quotation from *The Professor at the Breakfast Table* reveals that Oliver Wendell Holmes, as early as 1860, analyzed the New York City pronunciation of "first" with greater accuracy than many subsequent phoneticians.

The author's use of the phonetic alphabet raises some interesting questions. First, the form of the alphabet agrees with that recorded, but not used, in the 1934 Merriam Webster. Almost no one uses this form of the alphabet today, and a form in wider use, say that of the Kenyon-Knott *Pronouncing Dictionary of American English,* would be better. Many of the entries from *American Speech,* for instance, could have been transferred without change, if this form had been used. The use of the phonetic alphabet, moreover, often gives an impression of greater exactness than the dialect spelling from which it has been taken. The spelling "feller," for instance, may be variously interpreted: as an indication of an excrescent [r], or merely as an indication of vowel weakening at the end of the word. Unless one is sure which pronunciation is intended, it is inaccurate to transliterate the spelling into a phonetic spelling which can indicate only one of the two possible pronunciations.

It is of course quite normal for any new product to contain a certain number of bugs which have to be eliminated in subsequent models. For future editions I suggest three principal changes: the use of a more widely recognized form of the phonetic alphabet; the exact quotation of dialect spellings in preference to phonetic spellings which can be too exact; the elimination of some material that represents personal idiosyncrasy rather than genuine dialect.

The author has recently changed his residence from West Virginia to Eastern Pennsylvania. The next edition should provide a goodly selection of material from this new area. In the meantime the *Dictionary* should be of great service to all students of American speech.

C. K. Thomas,
Cornell University

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS, AND RADIO

ANONYMOUS, "Public Speaking," *Punch,* CCVII (November 8, 1944), 390-391.

A humorous treatment of various forms and practices in public speaking, and a glance at the psychology of audiences.

ANONYMOUS, "Thoughts on the New House of Commons," *Time & Tide,* XXV (November 18, 1944), 1003.

Recent discussions on the rebuilding of the House of Commons have raised many points "not all of them purely architectural." The writer discusses the possibility of bringing Parliament into close and continuous connection with the people by making plans for broadcasting parliamentary debates.

BUCHAN, ALEXANDER M., "The Teacher of Composition Looks at Speech," *College English,* VI (January, 1945), 218-223.

"It is not a preacher, a proselytizer, or a priest we look for in our high-school or college youngster, but a neophyte, just baptized into learning and humble at its doors." At a time when classes in speech are "threatening to engulf classes in written composition," a teacher of English takes exception to the "dogmatisms" of the student trained in forensics, and to the "debater's emphasis, which is so obvious in every sentence." The writer concludes that "if speech, then, is to be substituted for writing in the teaching of English, or even to be made a part of the regular curriculum, its aim and its substance must be altered to suit the new vocation. It can become in the schools, as it has always been at its best in the world, a means of understanding and communication rather than a tool of persuasion. From the covers of the textbook, Mussolini with uplifted arm, Lloyd George with finger crooked, Norman Thomas in an oratorical gesture, will disappear, and other, undemonstrative speakers fill their place."

CHASE, STUART, "Campaign Anti-Semantics," *Common Sense,* XIII (November, 1944), 388-391.

Campaign oratory is "rich in abstractions of a high order which sound imposing and, on analysis, convey nothing." Chase examines the 1944 campaign oratory and encounters "two kinds of communication failure," deliberate attempts to cloud meaning, and language disability. Six rules of semantics are presented as an aid to the layman in protecting himself against "verbal demons."

COLEMAN, WILLIAM H., "The Johnsonian Conversational Formula," *The Quarterly Review* (London), CCLXXXII (October, 1944), 432-445.

On March 21, 1783, Johnson set forth succinctly the conversational formula which he had previously given conscious adherence to: "There must, in the first place, be knowledge, there must be materials;—in the second place, there must be command of words;—in the third place, there must be imagination, to place things in such views as they are not commonly seen in;—and in the fourth place, there must be presence of mind, and a resolution that is not to be overcome by failures; this last is an essential requisite; for want of it many people do not excel in conversation." The writer examines Johnson's conversations as recorded by Boswell for evidences of technique, and discusses the various comments of Johnson and of his contemporaries pertaining to the conversation "game."

HERZBERG, MAX J., "Radio and Education," *Education,* LXV (December, 1944), 195-196.

The writer recommends that schools learn to see radio "as part of the whole idea of *communication,* and see communication, in its physical and intellectual, its cultural and spiritual significance, as the greatest device of civilization, the means by which civilization becomes realizable."

KENT, HAROLD W., "The Communication Arts," *Music Educators Journal,* XXXI (September-October, 1944), 21-22.

The writer discusses the history of the "communication arts movement," and urges that "high educational councils" assume the responsibility for bringing about a balance and integration of the various arts. The writer takes exception to the kind of integration which is practiced at the present time, whereby the terms are defined and set forth "by influence and impact of the individual whose main interest lies in one specific communication art."

LAIDLEY, HAROLD D., "What Makes a Good Salesman?" *Sales Management,* LIII (November 1, 1944), 30-31.

The Manager of Sales Development of the White Motor Company of Cleveland outlines a fourteen point program for the selection and training of salesmen, placing manner of "address" as the first qualification.

MAJOR, JOHN CAMPBELL, "Matthew Arnold and Attic Prose Style," *PMLA,* LIX (December, 1944), 1086-1103.

The writer analyzes Arnold's comments on the meaning and relationships of prose style and his formulations of the qualities of an Attic prose "to express a sane national intelligence."

SECORD, ARTHUR, "Reducing the Voting Age, a Technical Analysis of the Question," *Scholastic Debater,* I (November, 1944), 1-2, 5.

The writer's purpose is "to suggest a few fruitful lines of investigation, both for immediate use in debate and as an addition to the student's fund of general information" on the question of "Reducing the Voting Age."

STACE, W. T., "Interestingness," *Philosophy, the Journal of the British Institute of Philosophy,* XIX (November, 1944), 233-241.

Taking his text from Whitehead's observation, "it is more important that a proposition be interesting than that it be true; the importance of truth is that it adds to interest," the writer fashions his discussion "after the pattern of a conventional sermon," elaborating and expounding the remark.

SUMMERS, HARRISON, "Values of Radio Listening," *Education,* LXV (December, 1944), 202-203.

Summers urges that teachers take advantage of the fact that "children listen to radio programs an average of three and a half hours per day." Just as "outside reading" assignments are made, so too might "listening to a specific program" be made an assignment. The development of discriminating tastes in radio listening is considered.

UNDERWOOD, ERIC, "The Radio University in Peace and War," *The American Scholar,* XIV (Winter, 1944-45), 86-96.

A discussion of America's first radio station, WRUL in Boston, devoted exclusively to educational programs and supported wholly by the voluntary contributions of public-spirited people.

WALKER, JOSEPH, E., WILLIAM H. OLSON, and CHARLES W. CALLAHAN, "Remuneration from Wartime Debating," *School Activities,* XVI (December, 1944), 128-131.

The writers outline an "individual progression" tournament organized at Bradford (Pennsylvania) Senior High School as a measure taken to preserve the contributions to school life afforded by debating when the high school was threatened with the elimination of interscholastic debating for the duration.

WILLIAMS, W. E., "You Can Think If You Have To," *Britain,* V (November, 1944), 49-51.

The writer discusses the efforts of Britain's Army Bureau of Current Affairs in training soldiers in the practice of organized and constructive argument. Soldiers apply themselves to the question "Ought the school age to be raised to sixteen or not?"

DRAMA AND INTERPRETATION

BENTLEY, ERIC RUSSELL, "The Theory and Practice of Shavian Drama," *Accent: A Quarterly of New Literature,* V (Autumn, 1944), 5-18.

When Shaw proposed a "drama of ideas" he "did not mean a drama deprived of all dramatic elements except witty conversation." He meant, in his own words, "the substitution of a forensic technique of recrimination, disillusion, and penetration through ideals to the truth, with a free use of all the rhetorical and lyrical arts of the orator, the preacher, the pleader, and the rhapsodist." The writer analyzes various plays of Shaw, discusses his philosophy, and evaluates his dramaturgy.

CLARK, BARRETT H., "Lillian Hellman," *College English,* VI (December, 1944), 127-133.

In addition to being an "idealist and a philosopher," Lillian Hellman is "an artist, a playwright whose 'message' is invariably, though not always skilfully, integrated into works which held us by those qualities of truth without which all the good ideas in the mind of man are of no avail." Clark analyzes *The Children's Hour, The Little Foxes, Watch on the Rhine, The Searching Wind,* and *Days to Come* against the background of the period of 1930 to 1940 which had as its "outstanding phenomena" the play of "social significance."

DAVID-NEEL, ALEXANDRA, "Theatre in China Now," *Asia and the Americas,* XLIV (December, 1944), 559-560.

The theatre in China "still maintains its old attraction," despite the war. The writer discusses the prevalence of "old-style" Chinese plays, the preference for drama "with noise," and the reluctance of Chinese audiences to accept plays translated into Chinese, or plays from Chinese authors written and played according to "western style." Various other aspects of the theatre, including peculiarities of casting plays, are also discussed.

DAY, FREDERICK, "The Anvil Theatre," *Theatre Arts,* XXIX (January, 1945), 56.

A discussion of a successful attempt to bring playwrights and actors closer together. "Group discussion" serves at every stage in the writing of plays.

KERR, JOHN, "A Tryout Theatre," *Theatre Arts,* XXIX (January, 1945), 56-58.

The article discusses the organization of a group of playwrights, producers, and actors in Seattle for the purpose of starting a "playwright's Theatre," whereby plays may be tried out and evaluated before major production.

KLAAS, LT. JOE, "Barbed Wire Theatre," *Theatre Arts,* XXVIII (December, 1944), 743-744.

At Stalag Luft III, the Luftwaffe's prison camp for captured Allied combat flyers, "American drama is being regularly and seriously produced." The writer discusses the dramatic activities in the prison camp.

McCONNELL, FREDERICK, "The Theatre Indivisible," *The American Scholar,* XIV (Winter, 1944-1945), 77-85.

"Through the simple and direct expedient of utilizing on the spot already existing personnel, technic and equipment, we may solve the economic and histrionic problems of supplying the legitimate wants of a decentralized national audience." The writer discusses the possibilities and methods for establishing "a system of resident theatre organizations, professionally conceived, and operating not for profit," whereby the vast reservoir of talent may be used and "good theatre" be brought within the reach of the many Americans who have been denied it.

PRICE, LAWRENCE MARSDEN, "The Works of Oliver Goldsmith on the German Stage, 1776-1795," *Modern Language Quarterly,* V (December, 1944), 481-486.

After Goldsmith's publication in 1766 of *The Vicar of Wakefield,* he became "well known" in Germany. The writer discusses the reception of the humorous character comedy in Germany and the modifications necessary to make the works of English playwrights acceptable to German audiences.

THOMAS, RUSSELL, "Contemporary Taste in the Stage Decorations of London Theatres, 1770-1800," *Modern Philology,* XLII (November, 1944), 65-78.

The writer finds that the "subject matter of the stage settings was a representation of the picturesque and sublime in nature and of scenes remote in space and time." A "striving toward a realistic setting" characterizes the quarter century, limited though it was in mastery of the techniques of stage design, understanding of color and lighting, and regard for scene-painting.

WADE, ROBERT J., "Television Backgrounds," *Theatre Arts,* XXVIII (December, 1944), 728-732.

The writer surveys the possibilities and problems relating to artistically effective television "sets," concluding that "whether television sets will follow the naturalistic school of the movies, or the realistic, suggestive or stylized designs for the theatre depends not so much upon the producer and art director as it does on the scripts that television develops."

ZOLOTOW, MAURICE, "Broadway's Amazing Amateurs," *The Saturday Evening Post,* CCXVII (January 6, 1945), 22-23, 59-60.

The success of Theresa Helburn and Lawrence Langner, owners and operators of the Theatre Guild, Inc., is discussed.

LANGUAGE AND PHONETICS

GLICKSBERG, CHARLES I., "What Semantics Means to the College Teacher," *The Harvard Educational Review,* XIV (October, 1944), 300-309.

The writer views semantics not as a theory "but a technique, a methodology, which will remain useful as long as language retains its present character, as long as abstractions continue to form an intrinsic part of the linguistic structure." As the "humanized synthesis of science" it must be seen as affecting every aspect of the learning process and interpenetrating practically all subject matter. The writer discusses the qualifications for teaching semantics and methods.

GRAEBNER, THEODORE, "Basic English Comes to Plague Mr. Churchill," *The Crescent,* VIII (December, 1944), 30-31.

"Winston Churchill is master of the English language both in its Anglo-Saxon elements and in his use of resounding words of color and mystery and force." The writer reports "entertaining results" from Marcia Winn's application of the 800-word Basic English check list to passages from Churchill's *Blood, Sweat, and Tears.*

HARTLEY, LODWICK, "How Does One Pronounce?," *College English,* VI (January, 1945), 216-218.

The writer finds it "difficult to maintain one's old faith in the hard common sense of the experts," when he notes inconsistencies in American dictionaries in listing preferred pronunciations for such words as apotheosis, abdomen, scenario, exemplary, hospitable, dictionary, military, secretary, and pariah.

KEILHAU, WILHELM, "English as World Language," *The American-Scandinavian Review,* XXXII (December, 1944), 320-323.

Supplementing a previous suggestion that the allied non-British governments in London give to the world a new democratic Charter of the World Language, the writer urges that the non-British scientists and linguists for the present residing in London should form a World-Language Union, which might be endorsed by the British Association. "Events have, in fact, already made English the leading auxiliary language of the world. What remains is solely the official recognition of an existing state."

MONTGOMERY, H. C., "Thomas Jefferson as a Philologist," *American Journal of Philology,* LXV (October, 1944), 367-371.

The writer discusses Jefferson's interest in the enrichment of the English language by neologisms, his responsiveness to Greek and Latin linguistic characteristics, his investigations of the Indian languages of North America. "In the broad scope of his enthusiasms for the classical languages, literatures, history and thought, in the scientific method by which he evaluated the classics, he was, potentially, at least, one of the foremost of American philologists."

REISMAN, PHILIP H., JR., "On Misusing Words," *The American Mercury,* LIX (November, 1944), 596-600.

Feature writers, columnists, radio and newsreel commentators, and comic strip artists resort to "near enough" words in fighting the journalistic and radio phases of the present war. The writer presents a list of frequently misused "war words," including convoy, zoom, round, shrapnel, stick, salve, commando, tommy gun, and others, together with their proper definitions. Such words should not be dismissed as "technical terms or careless slang," but should be considered as words "earning a place in the dictionary," hence worthy of proper usage.

Withers, A. M., "The Classics Through Modern-Language Spectacles," *Education*, LXV (November, 1944), 183-188.

"Good language has subsided so far in America that even our educational leaders, so-called, are themselves in large numbers untrained and inept in speech and composition." Unless we give genuine and increasing study to the older tongues out of which English rose, we are "headed for an era of more and more linguistic impotence, and consequent literary and scientific mediocrity or worse."

SPEECH SCIENCE

Goldman, Lt. Col. Joseph L., "A Comparative Study of Whisper Tests and Audiograms," *The Laryngoscope*, LIV (October, 1944), 559-572.

A study based on tests given to 167 men of the Army Air Forces reveals that "there is no constant correlation between hearing perception as determined by the whisper or low conversational voice tests and the air-conduction audiograms." The whisper and low conversational voice tests in combination with tuning fork tests are described as evaluating the clinic picture "more accurately" and as having "more practical significance" than audiometric studies alone.

Harrington, Robert, "A Study of the Mechanism of Velopharyngeal Closure," *The Journal of Speech Disorders*, IX (December, 1944), 325-345.

The report of an investigation involving an anatomic and physiologic study of velopharyngeal closure. The investigator had as his purpose: (1) to describe certain of the muscular relationships in normal palates and pharynges; (2) to study velopharyngeal activity in a normal and in several abnormal mechanisms during the production of certain speech sounds.

Magoun, H. W., "Bulbar Inhibition and Facilitation of Motor Activity," *Science*, (December 15, 1944), 549-550.

The report of an experiment showing that the bulbar portion of the brain stem, in addition to exerting an excitatory influence on neural motor systems, "contains a mechanism capable of exerting a general inhibitory influence on motor activity."

McElrath, George, "Broadcasting Political Conventions," *Electronics*, XVIII (January, 1945), 116-119.

An operating engineer of the National Broadcasting Company presents a technical report on radio facilities installed at the Chicago Stadium for use by the four major networks that covered the Republican and Democratic conventions. A "Speech Schematic" of the convention floor is presented.

Olmstead, J. M., "Historical Note on the *Noeud Vital* or Respiratory Center," *Bulletin of the History of Medicine*, XVI (November, 1944), 343-350.

The subject of the location and nature of the action of the respiratory center is one of perennial debate, and each generation of physiologists "attacks it by use of the newest methods available, from the use of minute hot beads of the 1890's, to valve amplifiers, oscillographs, loud speakers and Clark stereotoxic instruments of the present day." The writer presents the various approaches to the understanding of the subject and brings the findings up to date.

Rogers, William M., and Parrack, Horace O., "Electronic Apparatus for Recording and Measuring Electrical Potentials in Nerve and Muscle," *Proceedings of the I. R. E.*, XXXII (December, 1944), 738-742.

In addition to describing an electronic apparatus used in studying action potentials, the writers describe and illustrate the formation of diphasic and monophasic wave forms, discuss a method for measuring the conduction rate of the nerve impulse, and present a theory of nerve conduction.

Scott, H. H., "Audible Audio Distortion," *Electronics*, XVIII (January, 1945), 126-131.

The writer discusses types of distortion in the reproduction of sound. A double-beat oscillator for intermodulation measurements is described.

Snider, Ray S., and Averill Stowell, "Receiving Areas of the Tactile, Auditory, and Visual Systems in the Cerebellum," *Journal of Neurophysiology*, VII (November, 1944), 331-357.

The writers present a study devoted to

mapping the cerebellar areas related to different peripheral receptors. By determining the occurrence and distribution of evoked electrical responses "it has been shown that there are, in the cerebellar cortex of the cat, distinct areas which receive nerve impulses from tactile, auditory and visual receptors." The writers further observe that the "visual area overlaps the auditory area and in most cats the two areas are coterminus."

Sprague, James M., "The Innervation of the Pharynx in the Rhesus Monkey, and the Formation of the Pharyngeal Plexus in Primates," *The Anatomical Record,* XC (November, 1944), 197-208.

In a comparative study of pharyngeal innervation in man and the monkey, the investigator concludes that the innervation of the pharynx in the Rhesus monkey differs from that in man "in that a well-formed middle branch of the superior laryngeal nerve is present, and that the pharyngeal plexus is poorly developed," and that the "common practice of assuming a detailed similarity of this region to that in man, is erroneous."

Tschiassny, Kurt, "Studies Concerning the Action of the Musculus Cricothyreoideus," *The Laryngoscope,* LIV (November, 1944), 589-604.

A contribution to the controversy initiated by Dr. Joel J. Pressman's article on the "Physiology of the Vocal Cords in Phonation and Respiration." The article is a report of experiments and an historical review of studies on the anatomy and mechanism of the cricothyroid muscle.

Wildhack, W. A., "Six-Element Oscillograph," *The Review of Scientific Instruments,* XV (November, 1944), 329.

A description of General Electric's "baby" oscillograph, originally designed for war application and now available for general use.

THE TEACHING OF SPEECH

Banks, Murray, "The Conference Method in Vocational Education," *Industrial Arts and Vocational Education,* XXXIV (January, 1945), 7-8.

"When properly used, the conference is a splendid method for mobilizing the best thinking and crystallizing the ideas of a group and stimulating the members to arrive at a solution." The writer discusses the theory of conference, the role of the conference leader, limitations and advantages of the conference, and techniques involved in conducting a conference.

Charlton, Lena Foley, "We Recommend an Assembly Class," *School Activities,* XVI (December, 1944), 132-136.

A Shorewood (Wisconsin) High School teacher discusses the operations of her senior speech group known as the "Assembly Training Class." Accepting democracy as "a personal responsibility rather than a personal privilege," the members of the class "become script writers, directors, producers, actors, advertising agents, and diplomats," in their full assumption of responsibility for assembly programs.

Harvey, Mary Lu, "Verse Speaking for Speech Improvement," *The Elementary English Review,* XXI (November, 1944), 270-271.

A Nebraska teacher finding traditional enunciation and pronunciation drills unsatisfactory for improving the speaking voices of young children abandoned them for exercises in group speaking of nursery rhymes and simple verse. "The use of verse-speaking accustoms the timid child to hearing his own voice and he becomes less reticent in speaking in a clear voice in normal conversation." The writer discusses teaching methods and results.

Hurley, K. Duane, "Broadcasting is Part of Marysville Curriculum," *The Clearing House,* XIX (November, 1944), 186-188.

Since wartime conditions were unfavorable to the usual school "auditorium events," Marysville (California) Union High School found it necessary to use the radio to a greater extent for speech, dramatic, and music activities. Broadcasts directly from the speech classroom are part of the curriculum. The writer discusses the numerous uses to which the radio has been put in classroom procedure, and the departmental cooperation in the organization of major programs.

KETTMEYER, WILLIAM, "Classroom Activities in Critical Reading," *The School Review,* LII (November, 1944), 557-564.

The writer discusses the efforts made in St. Louis to provide classroom activities for the purpose of developing critical reading skills. Analysis of propaganda, reading of editorials, and interpretation of cartoons are providing means for developing logical reasoning and skill in analysis.

LINDAHL, HANNAH M., "Vitalizing the Language Program," *The Elementary English Review,* XXI (December, 1944), 286-291, 300.

The writer presents outlines of units of work illustrating how both oral and written language may be vitalized through "functional, integrated, language activities organized around meaningful, interesting, learning experiences."

MEATING, A. G., "A Practical Curriculum Enrichment," *Industrial Arts and Vocational Education,* XXXIII (December, 1944), 406.

The writer observes that if students "are not taught to discuss their work in school they cannot talk well about their larger problems out of school." By introducing students to the broad related fields incident to the trade that is being explored or learned, vocational schools can enrich their program. Among other things the writer urges the importance of skill in expression for the worker, and presents situations wherein discussion practice should be employed.

PITTS, KATE DUVAL, "They will Grow . . . Through Language Skills and Learning," *Progressive Education,* XXII (November, 1944), 13, 28-29.

"Speaking, reading, spelling, penmanship and composition are separate aspects of language skill dependent on very complex neurological associations." The writer discusses methods and stages in the development of language skills on the elementary school level.

REDFORD, GRANT, "What About a Speech Curriculum in Montana?," *Montana Education,* XXI (November, 1944), 7.

Montana schools have "too long neglected" the subject of speech. The writer urges the importance of developing an adequate speech program and examines the aims and ideals for a program in speech as set forth by Harry G. Barnes and Helen McGregor.

SELLERS, SOPHIA, "Teaching Oral Language," *The Instructor,* LIV (January, 1945), 10-11.

The writer discusses the relationship of oral composition to written composition, insisting that "oral composition should precede, and form the foundation for, written composition." Vocabulary building, sentence structure, arrangement, variety, and other aspects of oral and written composition are discussed, together with means for developing critical ability in the young child.

WOELFEL, NORMAN, and KIMBALL WILES, "How Teachers Use School Broadcasts," *Educational Research Bulletin,* XXIII (December 13, 1944), 227-232.

The writers present a report of 101 utilization practices listed by teachers in New York, Illinois, Michigan, and California who were chosen on the basis of teaching ability and interest in radio to report practices they considered "most successful" in their classes.

WOFFORD, KATE V., "Understanding the Reading and Speech Difficulties of Children: A Case Study," *The Elementary English Review,* XXI (December, 1944), 305-311.

Modern teachers interested in helping children are developing "techniques in understanding them." The "case study" is considered one of the most useful techniques. Detailed excerpts from a case study are presented.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

ABERNETHY, L. D., "Bilateral Abductor Laryngeal Paralysis," *The Mississippi Doctor,* XXII (November, 1944), 148-151.

The writer discusses difficulties involved in attempts at diagnosis and localization of lesions responsible for motor paralyses. Emphasis is placed upon the bilateral occurrence of abductor paralysis and the surgical correction involved. A case is discussed.

Ackelsberg, Sylvia B., "Vocabulary and Mental Deterioration in Senile Dementia," *The Journal of Abnormal and Social Psychology,* XXXIX (October, 1944), 393-406.

The report of experiment with 50 patients at Fairfield State Hospital, Newton, Connecticut, designed to determine the relationship of various kinds of vocabulary function in mental deterioration which occurs in senile dementia. Synonym and antonym tests are offered as a reliable and valid measure of mental deterioration.

Englehardt, Hugo T., and **Vincent J. Derbes**, "Spontaneous Pneumothorax and Bronchial Asthma," *Annals of Internal Medicine,* XXI (October, 1944), 711-717.

The writers discuss pathology, physiology, diagnosis, prognosis, and treatment. A case report is presented.

Figi, Frederick A., **Willard D. Rowland**, and **Gordon B. New**, "Cystadenoma of the Larynx," *Archives of Otolaryngology,* XL (December, 1944), 445-450.

Cystadenoma of the larynx is extremely rare. The most satisfactory form of treatment in most cases is removal by means of suspension laryngoscopy, although laryngofissure may be necessary because of the extent of the tumor. A report of four cases is presented.

Guilder, Ruth P. and **LeRoy A. Scholl**, "Rehabilitation of the Child Who Is Handicapped by Deafness," *The Laryngoscope,* LIV (October, 1944), 511-530.

Massachusetts Eye and Ear Infirmary has developed a program of rehabilitation as an integral part of a clinical research program on deafness at the younger levels. One hundred children are being studied from the standpoint of general health, mental development, school achievement, special disabilities in hearing, speech and language, and social adjustment to handicaps. Individualized programs are discussed in the article.

Hanawalt, Nelson G., and **Helen M. Richardson**, "Leadership as Related to the Bernreuter Personality Measures," *Journal of Applied Psychology,* XXVIII (October, 1944), 397-411.

The study presents an item analysis of responses of adult leaders and nonleaders to the personality inventory. The subjects of the analysis are supervisors, office-holders and non-office holders. A difference of "adjustment" is found to be the chief difference among the subjects tested.

Harrison, Tinsley R., "Cardiac Dyspnea," *The Western Journal of Surgery, Obstetrics and Gynecology,* LII (October, 1944), 407-415.

Labored breathing is often the earliest indication of a cardiac malady and "commonly causes more discomfort than all of the other symptoms combined." The writer discusses the underlying factors.

Huxley, Aldous, "Who are You?," *Harper's Magazine,* CLXXXIX (November, 1944), 512-522.

"The most striking fact about human beings is that, in many respects, they are very unlike one another." The systems in terms of which men have attempted to think about human differences have hitherto all been unsatisfactory. Dr. W. H. Sheldon's fifteen years of research have resulted in a classification system, formulated in two recently published volumes, *The Varieties of Human Physique* and *The Varieties of Temperament,* that is "more adequate to the facts and more potentially fruitful than any other devised hitherto."

Jacobson, Jacob, "Treatment of Certain Forms of Deafness, Tinnitus and Dizziness with Benzyl Cinnamate," *The Eye, Ear, Nose & Throat Monthly,* XXIII (October, 1944), 396-399.

The writer considers benzyl cinnamate a "new arm in the therapeutic arsenal against deafness and its complications." Best results are obtained in chronic inflammatory lesions of the middle ear producing conductive deafness.

Karowski, T. F., **F. W. Gramlich**, and **P. Arnott**, "Psychological Studies in Semantics: Free Association Reactions to Words, Drawings, and Objects," *The Journal of Social Psychology,* XX (November, 1944), 233-247.

The writers report a study designed to determine experimentally the responses to stimuli representing three different levels of abstraction.

Kulvin, Max M., "Pharyngo-esophageal Diverticula," *The Illinois Medical Journal,* LXXXVI (October, 1944), 198-206.

The writer discusses the definite development of the diverticula at the junction of the pharynx and esophagus, symptoms, and therapy.

Le Gulf, Jacques, and Pryns Hopkins, "A Study of Social and Political Attitudes Among Members of Propagandist Socities," *The Journal of Social Psychology,* XX (November, 1944), 195-231.

The writer discusses an attempt to investigate the relationship between the attitude towards a number of social and political movements displayed by the members of certain British societies, each of which itself existed for the furtherance of some social or political reform. An analysis of responses to a questionnaire containing numerous propositions relating to such things as free speech, Communism, Rationalism, Utilitarianism, reveals that "there exist a considerable number of proposed reforms which appear to command a much larger measure of public approval than the actual strength of the organized movements in their favor might suggest."

LeJeune, Francis E., "A Review of the Available Literature on the Pharynx and Pharyngeal Surgery for 1943," *The Laryngoscope,* LIV (October, 1944), 573-585.

The literature is classified according to findings in bacteriology, blood supply, cancer, diseases, diverticula, pathology, roentgenology, surgery, tumors, wounds and injuries.

Malone, P. W., "Aviation Deafness," *Archives of Otolaryngology,* XL (December, 1944), 468-474.

A licensed pilot and medical examiner for the Civil Aeronautics Authority discusses "aviation perception deafness," or nerve deafness, and "aviation pressure deafness," or conduction deafness. Acute fatigue at the end organ of hearing results in a definite loss of hearing in the frequency region of 4096 cycles per second. Since the speech area is not involved such perception deafness is frequently not detected. Hearing loss in the conversational areas resulting from pressure deafness is temporary and usually restored upon restoration of proper pressure equilibrium in the middle ear.

Martin, Frederick Van Doren, "Speech Defects," *The Instructor,* LIV (January, 1945), 24.

The writer charges that the failure of teachers and parents to recognize and give sound advice to children manifesting speech difficulties has been directly the cause of the rejection of thirty thousand men for functional speech disorders in the first year of the draft. Four methods for helping a child with faults in speech are presented.

McClelland, David C., "Simplified Scoring of the Bernreuter Personality Inventory," *Journal of Applied Psychology,* XVIII (October, 1944), 414-419.

The writer discusses a method for reducing the time and labor necessary in either hand or machine scoring of the Personality Inventory.

Seltzer, Albert P., "The Nasal Septum," *Archives of Otolaryngology,* XL (December, 1944), 433-444.

Deflection of the nasal septum in adults is "so general as to be considered an almost normal condition." The writer discusses embryonal development, postnatal growth, and anatomy of the nose. Following a discussion of pathology of the nasal septum, the writer presents in detail the plastic repair of the deviated septum associated with a deflected tip.

Spain, David M., and Robert C. Barrett, "Amyloidosis in Atypical Sites (Cardiac Valves, Larynx)," *Archives of Pathology,* XXXVIII (October, 1944), 203-206.

Amyloid involvement of the vocal cords results in hoarseness. A case is presented.

Szanto, Paul B., "A Modified Technic for the Removal of the Nasopharynx and Accompanying Organs of the Throat," *Archives of Pathology,* XXXVIII (November, 1944), 313-320.

Two new modifications of the autopsy

technic for the removal of the nasopharynx, stressing the preservation of the connections with the organs of the throat are described.

THURSTONE, L. L., "Testing Intelligence and Aptitudes," *Hygeia,* XXIII (January, 1945), 32-36, 50, 52, 54.

Mental endowment can better be described in terms of a "profile" of abilities than by any single intelligence index. The writer discusses attempts at isolating fundamental human abilities and traits and reports laboratory experiments.

ULLMAN, MAJOR E. V., "Traumatic Deafness in Combat Flyers," *Archives of Otolaryngology,* XL (November, 1944), 374-381.

Tests of 100 officers and 40 enlisted men flying Fortresses and Liberators show 30% of the officers with an audiometric deficiency of more than 50 decibels in at least one frequency and 60% of the gunners with such deficiency after returning from combat. Contrary to results obtained from tests of pilots of other planes showing a fatigue notch at frequency 4096, the flyers of Fortresses and Liberators show the fatigue notch at frequency 2896 in 66% of the men examined.

NEWS AND NOTES

OTA THOMAS, *Editor*

Please send items of interest for this department to OTA THOMAS, HUNTER COLLEGE, NEW YORK CITY

OF INTEREST TO STUDENTS OF AMERICAN PUBLIC ADDRESS

The Librarian of Congress has announced the establishment of the Library of Congress Grants-in-Aid for studies in American History and Civilization on the basis of a subsidy from the Rockefeller Foundation. The studies are intended to cover American life from the earliest time to the present, but with special attention to the history of the last seventy-five years. They are expected to be of general interest and of national significance, designed to promote the understanding by the American people of themselves and of their past. A letter from Mr. Luther H. Evans, Acting Librarian of Congress, states that "I am sure the Administrative Committee would give careful consideration to application for grants from scholars interested in American public address."

Grants will be made by an Administrative Committee composed of the chief executive officers of some of the major research councils. The Committee will be assisted in its work by an advisory group of distinguished American historians.

Applicants for grants, in addition to being mature scholars and citizens, should have demonstrated their competence in historical investigation and in their ability to write objectively and well. Awards will ordinarily be made twice a year on the basis of applications received not later than April 1 and October 1.

• • •

THE NATIONAL THEATRE CONFERENCE

With the future of the University and Community Theatre and the relationship between that theatre and the professional stage as chief topics of discussion, the National Theatre Conference held its annual 3-day meeting Thanksgiving weekend at the Hotel Piccadilly in New York City. The general theme of this year's meeting of the Conference, which is composed of nearly one hundred leading directors in the University and Community Theatre field, was "One Theatre."

Representatives of the professional theatre who were present and contributed their ideas included the veteran theatrical producer, Elliot Nugent, who is currently starring in *The Voice of the Turtle,* Theresa Helburn of the Theatre Guild, scene-designer Howard Bay, Rosamond Gilder, associate Editor of *Theatre Arts,* George Freedley, curator of the Theatre Collection of the New York Public Library and drama critic of the *Morning Telegraph,* and the distinguished stage and screen actor, Sam Jaffe.

The consensus was that the off-Broadway theatre's two greatest deficiencies were the dearth of promising young playwrights and a lack of capable actors. Ways and means of alleviating these two conditions by partial professionalization of community theatre acting groups and by the exchange of talent between the professional and the non-commercial theatre were suggested in outline.

In addition to the general discussion, reports were submitted on various NTC projects: The Second Playwriting Contest for Men and Women in the Armed Forces (nearly 600 scripts have already been submitted for the numerous cash awards and the prospect of a production by the Theatre Guild); The New Play Project (under which Saroyan's *Jim Dandy* and Maxwell Anderson's *The Eve of Saint Mark* were presented simultaneously or nearly simultaneously all over the country by college and community groups); the Hospital Entertainment Project; and others.

Professor Sawyer Falk, head of the Department of Drama of Syracuse University, was elected president of the Conference for a two-year term, replacing Lieut. Lee Norvelle, USNR, formerly of Indiana University. Professor Barclay S. Leathem of Western Reserve University and Frederick McConnell of the Cleveland Playhouse were re-elected executive secretary and treasurer, respectively, for the next year. New members of NTC's executive committee are Rosamond Gilder, Samuel Selden of the Carolina Playmakers, and Maurice Gnesin, director of the Goodman Memorial Theatre in Chicago. [Report of the conference prepared by Alan Schneider, Washington representative of the American Educational Theatre Association, as appearing in the *Speech News Letter,* No. 3.]

PERSONALS

W. H. Miley of Ashland College has succeeded Thelma Slack, who is now enlisted with the WAC. Mr. Miley writes that enrollment in speech at the college shows a 50 per cent increase over last year and that two new courses in Broadcasting Technique and in Advanced Radio Practice have been added to the curriculum.

• • •

Sherod Jennings Collins, teacher of speech and dramatics at Northeast Missouri State Teachers College, Kirksville, Missouri, is on leave of absence until March 1, 1945. He is playing the part of Pa Allen in the Shubert production of Howard Richardson's prize-winning folk play, *Dark of the Moon.*

• • •

E. Robert Harrington has been appointed to the staff of the School of Speech of the University of Denver. He will offer courses and direct research in voice science and speech pathology, and have charge of stutterers and adult cases in the speech clinic. Richard Woellhaf, of Miami University, has also joined the staff. He will present work in oral interpretation, radio broadcasting, and visual-audio aids.

• • •

Leland T. Chapin of the Speech Department of Stanford University is a Lieutenant in the Navy and is with the Office of the Chief of Naval Operations, Military Government Section. After a tour of duty in the Marshall Islands, he has been assigned to duty in Washington.

• • •

Arthur L. Woehl, on military leave from Hunter College, has recently returned from the India-China Wing Air Transport Command and has been commissioned a Second Lieutenant. At present he is stationed at the Welch Convalescent Hospital at Daytona Beach, Florida, where he is giving instruction to returned overseas veterans who are being physically and educationally reconditioned for return to active duty.

• • •

Marguerite E. Jones is the newly-elected chairman of the Department of Speech and Dramatics at Hunter College.

• • •

R. B. Mass is now directing the speech clinic and teaching speech at Menlo Junior College, Menlo Park, California. For the past two years he has been engaged in speech correction work with the Army Air Forces Technical Training Command at Truax Field, Madison, Wisconsin.

• • •

Lawrence B. Goodrich has resigned from the staff of the East Orange (New Jersey) High School, where he has been head of the Department of Speech and Dramatics, to accept a professorship at the New York State Teachers College at Oneonta, New York.

• • •

Charles Elson, on leave from the School of Fine Arts at the University of Oklahoma, has recently concluded a special assignment with the Navy, and is temporarily teaching the classes in play production and play direction at Hunter College. Mr. Elson takes the place of Robert Hannah who is on sabbatical leave.

• • •

Corbin Pennington, who for a year and a half has been serving with the Red Cross in Africa, Italy, and France, has resigned from that organization and is again teaching in the Department of Speech at the College of the City of New York.

• • •

Joseph M. Free, formerly of Herzl Junior College in Chicago, was discharged from the Army Air Corps last summer, and is now teaching at Washburn University, Topeka, Kansas.

• • •

Howard Higgins, formerly of the speech staff of Miami University and for several years Dean of Emerson College, resigned his position in September to become Associate Manager of the Collins Management Services of Rochester, New York. The Collins enterprise, in addition to its customary service of providing lectures and school assembly programs throughout the East is undertaking an extensive community forum project under the name of Talk of the Month Clubs. Mr. Higgins is in charge of this project.

* * *

Eugene C. Chenoweth of Central Michigan College of Education served the past summer as director of discussion and educational consultant in the Percy Jones Army Hospital, Battle Creek, Michigan.

* * *

At Dartmouth College, Dayton D. McKean has been transferred from the Department of Public Speaking to the Department of Government. He continues, however, to give some time to teaching public speaking in Navy V-12 classes.

Carl D. England is now recovering from a serious operation performed last November.

* * *

Ronald E. Mitchell, Director of the University of Wisconsin Theatre received the first award ($100 War Bond) in the Vagabond Theatre's first play contest. The play is called *The Kindest People,* and will be produced in Baltimore in March. The Vagabond Theatre, in Baltimore, is the oldest Little Theatre in the United States.

* * *

Conrad F. Wedberg, Assistant Chief, California State Bureau of Correction of Speech Defects, and formerly on the staff of Redlands University, is now doing part-time work at the University of Southern California as Director of Teacher Training and the Speech Correction Clinic. He is continuing his work with the State Bureau.

* * *

Lieutenant (jg) Giraud Chester is now stationed at the Naval Training Schools at Texas College of Agriculture and Mechanic Arts, College Station, Texas.

* * *

Alan H. Monroe returned in November, 1944, to resume his duties as Chairman of the Speech Section at Purdue University. He had been stationed at the Aerial Gunnery School in Harlingen, Texas, while on active duty with the Army Air Forces as Air Training Inspector.

* * *

J. H. Henning is on leave from Alabama College for the year 1944-45 to finish work on his doctorate at Northwestern University.

Mrs. Tacie Hanna Rew is on leave this year from the University of Southern California. Mrs. Rew has been in charge, since its beginning, of the Apolliad, the all-university movement to stimulate creative arts. The Apolliad celebrates its twenty-first anniversary this year. Mrs. Rew's classes are being taught by Yetta G. Mitchell, formerly of Kent State University.

* * *

Frank Roberts is now Second Lieutenant in the Army Air Forces at Truax Field, Madison, Wisconsin.

* * *

John D. Henderson has joined the speech staff at Purdue University and is offering courses in radio speaking and program production. He was previously a member of the faculty at Sam Houston State Teachers College in Huntsville, Texas.

* * *

John H. Warren is now serving as field director with the American Red Cross at the headquarters of the 90th Infantry Division in France.

* * *

Maryland Wilson from Columbia, South Carolina, has been appointed to the speech staff of Alabama College, and replaces Mary June Wickersham who resigned in order to be married in June of 1944.

* * *

Mrs. Evadna Blackburn is now on the staff of the School of Speech of the University of Southern California. She is teaching stagecraft and is in charge of all sets for the University plays given under the direction of Frieda J. Meblin and William C. De Mille.

* * *

E. L. Moreno and two associates of the Psychodrama Institute of New York City will present a special institute in Psychodrama, Sociodrama, and Sociometry at the University of Denver during the first summer term. This program is being sponsored by the School of Speech, the Department of Psychology, and the School of Education.

* * *

Paul Boomsliter, formerly of Goucher College, is now Lieutenant in the Army Air Forces and is stationed at Occee, Florida.

* * *

Lieutenant Howard Runkel from Bucknell University is now stationed at Camp Beal in

California where he is giving orientation lectures to officers and enlisted men.

* * *

The Workshop in Communications initiated last summer at the University of Denver will be continued during the second summer term under the sponsorship of the School of Speech and the Department of English. Several curricula integrating speech, writing, and reading on the basis of general semantics will be given special consideration. Francis Chisholm of the Communications Program of Stephens College will be a leading contributor.

* * *

Harvey Cromwell, former member of the staff at McMurry College in Abilene, Texas, and more recently Chief Instructor in the Instructor Training Department of the Army Air Force Technical School at Amarillo, Texas, has joined the speech staff at Purdue University.

* * *

Mary E. Compton of San Angelo, Texas, is serving temporarily as a teacher of speech at Alabama College. She is in charge of corrective speech and debate.

* * *

Captain R. W. De Jarlais, who left the staff of the Division of Speech at Purdue University to join the field artillery, is now serving in Europe with the 61st Field Artillery Brigade.

The Fourteenth Rocky Mountain Speech Conference which had been scheduled for February 15, 16, and 17 at the University of Denver was cancelled; called off, also, was the convention of the Southern Association of Teachers of Speech, which was to have been held in March at Cleveland, Tennessee. Both cancellations were prompted by the Office of Defense Transportation's ban on large meetings.

* * *

Specialized speech courses are now included in the curriculum of Purdue University's "Technical Institute." The Institute provides noncredit adult education in cooperation with industry as a basis for upgrading skilled workmen to supervisory jobs.

* * *

Lieutenant C. W. Pettit is now serving at the Navy Receiving Station in San Francisco.

* * *

Sergeant Waldo Braden, on leave from Iowa Wesleyan College, is now stationed at Ft. Warren, Wyoming.

* * *

Howard Townsend is absent on leave from the staff of the University of Texas while working on his doctorate at the University of Wisconsin.

Three new members have been added to the Department of Speech at the University of Texas this year: Jo Ann Whitmire, Newell H. Blakely, and Margrette Z. Grubbs.

AMONG THE CONTRIBUTORS

Malvina Lindsay: *Speakers' Challenge* (B.S., Missouri) is with *The Washington Post,* formerly as Woman's Editor, now as a columnist. In the past thirteen years she has had articles in the *North American Review, Nation, Survey Graphics, Independent Woman.* In 1933 she received the medal for distinguished service in journalism from the University of Missouri. For a number of years she has been engaged on research in the social history of women.

Andrew Thomas Weaver: *The Challenge of the Crisis* (A.M., Ph.D., Wisconsin) is Professor of Speech and Chairman of the Department of Speech and of the University Theatre Board at the University of Wisconsin. Many readers of the JOURNAL are aware of his wide experience as a teacher at Dartmouth College, Northwestern University, University of Southern California, Louisiana State University, and the University of Hawaii. A past president of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH and a former Editor of the QUARTERLY JOURNAL OF SPEECH, he has been closely identified with speech training for thirty years as teacher, and as author and co-author of a number of books and articles on speech. He has enjoyed wide influence and has earned great respect. The perspective and wisdom of his article reveal something of his long and wide experience in the field of speech.

George V. Bohman: *What Can We Learn From Military Speech Courses?* (A.B., Monmouth; A.M., Wisconsin) is Chairman of the Department of Public Speaking, Dartmouth College. Formerly he was Chairman of the Department of Speech at Dakota Wesleyan. He is a contributor to the *History and Criticism of American Public Address,* and has published articles in the QUARTERLY JOURNAL OF SPEECH and in the *Illinois State Historical Society Journal.* His colleague, **John V. Neale** (A.B., Missouri; A.M., Cornell) is Assistant Professor of Public Speaking at Dartmouth College where he also directs debate. At one time he was Editor and publisher of the *Cass County News* in Missouri.

Carter Davidson: *A College Administrator Looks at the Teaching of Communication* (A.B., Harvard; A.M., Louisville; Ph.D., Chicago; LL.B., Ripon) is President of Knox College. As a former teacher of speech at the University of Idaho and as a teacher of English at the University of Chicago and at Carlton College, he has long been interested in oral and written expression. With Louis Untermeyer he published *Poetry, Its Appreciation and Enjoyment* (1934). With President Cowling of Carlton he is engaged in preparing a book for Harper on *The Individual and the Liberal Arts.*

Milton Dickens: *Discussion Method in War Industry* (A.B., Southern California; A.M., Ph.D., Syracuse) is now engaged as a statistical analyist at the Douglas Aircraft Company in Los Angles. Before joining Douglas in June, 1943, he was at Syracuse University where he was a teacher of speech and Director of Public Discussion and Intercollegiate Debate Activities. Mr. Dickens' first year with Douglas was devoted to the organization and leadership of a Supervisors' Training Program, one unit of which is described in his article. He also organized other Supervisors' Conferences based upon specific problems suggested by the participants. He writes that it is "a bit weird to breakfast at 11:00 P.M. and hold a session from 1:30-3:30 A.M. starting conventionally with 'Well, boys, this morning we voted to discuss the problem of Employee Analyst Reports.'" His current assignment with Douglas is in the field of production analysis.

Jesse A. Villarreal: *The Use of Clichés by Four Contemporary Speakers* (A.B., A.M., Texas) is Assistant Professor of Speech and Director of the Speech Laboratory at the University of Texas where he has been teaching since 1935. A former contributor to the JOURNAL, he is now engaged in research on the teaching of English as a second language. **Edd Miller** (B.S., A.M., Texas) teaches speech at Texas and is Director of Debate. Two years ago he edited a handbook for interscholastic debaters. He is still conducting his "Debate Forum," a monthly column in *The Interscholastic Leaguer.*

Wilbur E. Moore: *James Madison, The Speaker* (A.B., Missouri Wesleyan; A.M., Ph.D., Iowa) is Professor of Speech and Head of the Department of Speech at Central Michigan College of Education. Formerly associated with four other colleges and universities, he has maintained his interest in both speech correction and rhetoric. He has contributed two articles to the *Journal of Speech Disorders.* The present article is his third to appear in the Journal.

Charles J. McGaw, Lieutenant (jg), USNR: *William Winter: Critic of the Brown Decades* (A.B., A.M., Ph.D., Michigan) is Instructor of English at the United States Naval Academy. Formerly he was Assistant Professor of Speech and Production Director at Ithaca College. This article, growing out of his preparation of a book that will deal with William Winter and nineteenth century theatrical criticism in America, is his first contribution to the Journal.

Paul B. Pettit: *Showboat Theatre* (A.B., Alfred; A.M., Cornell) is a graduate assistant in the Department of Speech and Drama at Cornell and is Business Manager of the Cornell University Theatre. Interested in both theatre history and fine arts, he is engaged in research on the relationship between drama and sculpture in the Middle Ages.

Klonda Lynn: *Bilingualism in the Southwest* (A.B., North Dakota; A.M., Boston University; Ph.D., Louisiana) is Associate Professor of English and Director of Speech and Drama at the State Teachers College, Flagstaff, Arizona. She has taught at the Oklahoma College for Women and at the Emerson College of Oratory. Miss Lynn is extending her research on the influence of Spanish syntax and morphology upon English as it is spoken by Spanish-speaking children in American schools. Her article marks her first appearance in the Journal.

Reese D. James: *The Eyes No Longer Have It* (A.B., A.M., Ph.D., Pennsylvania) is Associate Professor of English and Director of courses in Journalism at the University of Pennsylvania. He has three principal interests: journalism, radio writing and announcing, and the history of the early Philadelphia theatre. For both himself and his students he combines journalistic writing and its presentation over the air. Over WCAU he has his own program, The School Journal of the Air. His book, *Old Drury of Philadelphia, a History of the Philadelphia Stage, 1800-1835,* he is expanding into a more comprehensive history of the early Philadelphia stage. As a free lancer he has written short stories for the old *Argosy* and the *All-Story;* he has also turned out five book-length "who dunits."

Arleigh B. Williamson: *Diagnosis and Treatment of Seventy-Two Cases of Hoarse Voice* (A.B., Carnegie Institute of Technology; A.M., Columbia) is Professor of Speech and Chairman of the Department of Speech, Washington Square College of Arts and Sciences, New York University. He has long been active in the field of speech, first as a professional actor for seven years; second, as former President of the National Association of Teachers of Speech and of the Eastern Public Speaking Conference; third, as an author of the textbook, *Speaking in Public* (1932) and of a number of articles in *American Speech, The Theatre,* and in the Quarterly Journal of Speech. His present article, together with that on Nasality printed in the Journal in December, 1944, testifies to his interest in voice improvement.

Dwight L. Bolinger: *Inhibited and Uninhibited Stress* (A.B., Washburn College; A.M., Kansas; Ph.D., Wisconsin) is Assistant Professor of Spanish at the University of Southern California. Mr. Bollinger is Editor of the column, "Among the New Words" in *American Speech.* In 1941 he published a book on the symbolism of music. He is continuing his work on English intonation and is preparing a grammar that will develop devices in English for the teaching of Spanish. Much interested in correlating gesture and intonation, Mr. Bolinger would welcome correspondence on this matter and on all kinds of stereotype gestures, especially facial.

Leon Lassers: *The Organization of the Speech Improvement and Correction Program in Oregon* (A.M., Northwestern; Ph.D., Wisconsin) is Supervisor of Speech Correction for Oregon's State Department of Education. He is also associated with the University of Oregon Medical School where he is Staff Consultant for Child Guidance Extension.

Morris Cohen: *Methods for Teaching (R) to the German Émigré,* has done graduate and special work at Columbia University, Northwestern, and the University of Southern California. Mr. Cohen has his own studio in Hollywood which he hopes will become a school of speech.

Robert R. Parsons: *An Experiment in*